



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

# THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

LONDON

Printed by J. Sturges, in Strand

1724

By Authority

Printed by J. Sturges, in Strand

1724

By Authority

# English School-Classics

EDITED BY FRANCIS STORR, M.A.,

CHIEF MASTER OF MODERN SUBJECTS IN MERCHANT TAYLORS' SCHOOL.

*Small 8vo.*

## THOMSON'S SEASONS: Winter.

With an Introduction to the Series. By the Rev. J. F. BRIGHT. 1s.

## COWPER'S TASK. By FRANCIS STORR, M.A. 2s.

Part I. (Book I.—The Sofa; Book II.—The Timepiece) 9d. Part II. (Book III.—The Garden; Book IV.—The Winter Evening) 9d. Part III. (Book V.—The Winter Morning Walk; Book VI.—The Winter Walk at Noon) 9d.

## SCOTT'S LAY OF THE LAST MINSTREL.

By J. SURTEES PHILLPOTTS, M.A., Head-Master of Bedford Grammar School. 2s. 6d.; or in Four Parts, 9d. each.

## SCOTT'S LADY OF THE LAKE.

By R. W. TAYLOR, M.A., Head-Master of Kelly College, Tavistock. 2s.; or in Three Parts, 9d. each.

## NOTES TO SCOTT'S WAVERLEY.

By H. W. EVE, M.A. 1s.; WAVERLEY AND NOTES, 2s. 6d.

## TWENTY OF BACON'S ESSAYS. By FRANCIS STORR, M.A. 1s.

## SIMPLE POEMS.

By W. E. MULLINS, M.A., Assistant-Master at Marlborough College. 8d.

## SELECTIONS FROM WORDSWORTH'S POEMS.

By H. H. TURNER, B.A., late Scholar of Trinity College, Cambridge. 1s.

## WORDSWORTH'S EXCURSION: The Wanderer.

By H. H. TURNER, B.A. 1s.

## MILTON'S PARADISE LOST. By FRANCIS STORR, M.A.

Book I. 9d. Book II. 9d.

## MILTON'S L'ALLEGRO, IL PENSEROSO, AND LYCIDAS.

By EDWARD STORR, M.A., late Scholar of New College, Oxford. 1s.

## SELECTIONS FROM THE SPECTATOR.

By OSMUND AIRY, M.A., late Assistant-Master at Wellington College. 1s.

## BROWNE'S RELIGIO MEDICI.

By W. P. SMITH, M.A., Assistant-Master at Winchester College. 1s.

## GOLDSMITH'S TRAVELLER AND DESERTED VILLAGE.

By C. SANKEY, M.A., Assistant-Master at Marlborough College. 1s.

## EXTRACTS from GOLDSMITH'S VICAR OF WAKEFIELD.

By C. SANKEY, M.A. 1s.

## POEMS SELECTED from the WORKS OF ROBERT BURNS.

By A. M. BELL, M.A., Balliol College, Oxford. 2s.

## MACAULAY'S ESSAYS:

MOORE'S LIFE OF BYRON. By FRANCIS STORR, M.A. 9d.

BOSWELL'S LIFE OF JOHNSON. By FRANCIS STORR, M.A. 9d.

HALLAM'S CONSTITUTIONAL HISTORY. By H. F. BOVD, late Scholar of Brasenose College, Oxford. 1s.

## SOUTHEY'S LIFE OF NELSON. 2s. 6d.

By W. E. MULLINS, M.A.

## GRAY'S POEMS, with JOHNSON'S LIFE AND SELECTIONS from GRAY'S LETTERS. By FRANCIS STORR, M.A. 1s.

---

Rivingtons: London, Oxford, and Cambridge.

# Rivington's Mathematical Series

*Small 8vo.*

By J. HAMBLIN SMITH, M.A.,

OF GONVILLE AND CAIUS COLLEGE, AND LATE LECTURER AT ST. PETER'S COLLEGE,  
CAMBRIDGE.

*Algebra.* Part I. 3s. Without Answers, 2s. 6d. A KEY, 9s.

*Exercises on Algebra.* Part I. 2s. 6d.

[Copies may be had without the Answers.]

*Elementary Trigonometry.* 4s. 6d. A KEY, 7s. 6d.

*Elements of Geometry.*

Containing Books 1 to 6, and portions of Books 11 and 12 of  
EUCLID, with Exercises and Notes. 3s. 6d.

Part I., containing Books 1 and 2 of EUCLID, may be had separately. *Limp cloth*, 1s. 6d.

*Elementary Hydrostatics.* 3s. }  
*Elementary Statics.* 3s. } A KEY, 6s.

*Arithmetic.* 3s. 6d. A KEY, 9s.

*Book of Enunciations*

FOR HAMBLIN SMITH'S GEOMETRY, ALGEBRA, TRIGONOMETRY,  
STATICS, AND HYDROSTATICS. 1s.

*Elementary Heat.*

---

By E. J. GROSS, M.A.,

FELLOW OF GONVILLE AND CAIUS COLLEGE, CAMBRIDGE, AND SECRETARY TO  
THE OXFORD AND CAMBRIDGE SCHOOLS EXAMINATION BOARD.

*Crown 8vo.*

*Algebra.* Part II. 8s. 6d.

*Kinematics and Kinetics.* 5s. 6d.

---

By G. RICHARDSON, M.A.,

ASSISTANT-MASTER AT WINCHESTER COLLEGE, AND LATE FELLOW OF ST. JOHN'S  
COLLEGE, CAMBRIDGE.

*Crown 8vo.*

*Geometrical Conic Sections.* 4s. 6d.

---

Rivingtons: London, Oxford, and Cambridge.



600085416U

SCENES  
FROM  
EURIPIDES

*Rugby Edition*

By A. SIDGWICK, M.A.

LECTURER AT CORPUS CHRISTI COLLEGE, OXFORD; AND LATE FELLOW OF  
TRINITY COLLEGE, CAMBRIDGE

THE HECUBA



RIVINGTONS

London, Oxford, and Cambridge

MDCCCLXXIX

292. g. 88.

## RIVINGTONS

[illegible]

## DRAMATIS PERSONÆ.

Ἑκάβη, late queen of Troy, a captive.

Ὀδυσσεύς, king of Ithaca, Greek chieftain.

Πολυξένη, daughter of Hecuba.

Ἀγαμέμνων, leader of the Greeks.

Ταλθύβιος, herald and attendant of Agamemnon.

Πολυμήτωρ, king of the Thracian Chersonesus.

*Chorus of Trojan captive women.*

*The scene is the shore of the Thracian Chersonesus, with Hecuba's tent in front, and the other tents of the army near : behind, the sea and the ships.*

*This scene remains the same all through the play.*





## P R E F A C E.

**T**HE outline of the plot of the **HECUBA** is as follows:—

The main subject is the misery and vengeance of the captive **HECUBA**, queen of Troy. Her daughter, **POLYXENA**, is doomed to be sacrificed on the tomb of **ACHILLES**, to appease the uneasy ghost of that departed hero. **ODYSSEUS** informs her of this resolve and claims **POLYXENA**. **HECUBA** appeals to him, reminds him how she once saved his life, and begs for her daughter's in return. **ODYSSEUS** pleads the decree, which he cannot undo. **POLYXENA** shows a noble readiness to die, and **HECUBA** is left in despairing grief after a vain attempt to be allowed to die in her daughter's place. [Scene I.]

**TALTHYBIUS** comes and tells her of her daughter's noble and courageous death, and how the Grecian youths did her honour.

[Scene II.]

**HECUBA** then hears of the finding of the body of her son **POLYDORUS**, who had been entrusted to the care of **POLYMESTOR**, king of the Chersonese, and had been murdered by him for his gold. She entreats **AGAMEMNON** to help her to vengeance; he hesitates, but agrees at last to countenance the deed, if she will do it.

[Scene III.]

**POLYMESTOR** comes to see **HECUBA** at her request, and she entices him into her tent with his children, where she and the Trojan captives murder the children and blind the father's eyes.

[Scene IV.]

**AGAMEMNON** comes on the scene; **POLYMESTOR** rushing blinded out of the tent appeals to him for justice: he hears both sides, and decides that the murderer has been justly requited. The dead bodies are then buried; a wind springs up, and the ships start for Greece.

[Scene V.]

The **HECUBA** is one of the most widely read of all **EURIPIDES'** plays, partly on account of its being, on the whole, easy (though by no means without some obscurities of the author's own peculiar kind), but chiefly owing to its undeniable beauties.

First, the figure of *HECUBA* herself is strong both in conception and execution. She combines the characteristics of the *barbarian* (according to the Greek conception) and the *queen*. She is at once passionate and dignified, unselfishly devoted to her children, and relentless in revenge against the faithless *POLYESTOR*. The skill of *EURIPIDES* in producing dramatic "effects" comes out in the case of *HECUBA* prominently. Her earnest entreaty to die for her daughter (154), or at least with her (163); her utter prostrate grief when she is carried away (207); her moment of joy at the thought she is to die also (232); her calm, dignified grief when she hears how nobly her daughter died (308); the passionate appeal to *AGAMEMNON* for help against her son's murderer, ending with a most powerful climax (411—461); her subtlety in entrapping *POLYESTOR*, and the scathing bitterness of her reply to him before the judge, are all most effectively worked up, and make a series of most successful pictures.

*POLYXENA*, again, although there is very little of her in the play, is distinct, and beautiful in her noble calm and courage. She does not desire to live merely as a slave, with a slave for husband: a noble death is better (120 sqq.): and when her mother falls into despairing grief she gently rebukes her (174), and hides her own head that sympathy may not break down her composure (202). But the most charming piece of all about *POLYXENA* is *TALTYBIUS*' account of her death. *EURIPIDES* is always effective in narrative, and is skilful in what is pathetic; and the beauty and pathos of that narrative are consummate (235—306).

The minor parts are also not inadequate. *ODYSSEUS* shows a heartless flippancy and levity in his interview with *HECUBA*, which contrast with the real tragedy he is announcing very strongly: he also (106 sqq.) gives us a good specimen of his proverbial skill in rhetoric.

*AGAMEMNON* does not raise much interest, but there is a touch of greatness in his stately courtesy and compassion for his royal prisoner, now fallen so low.

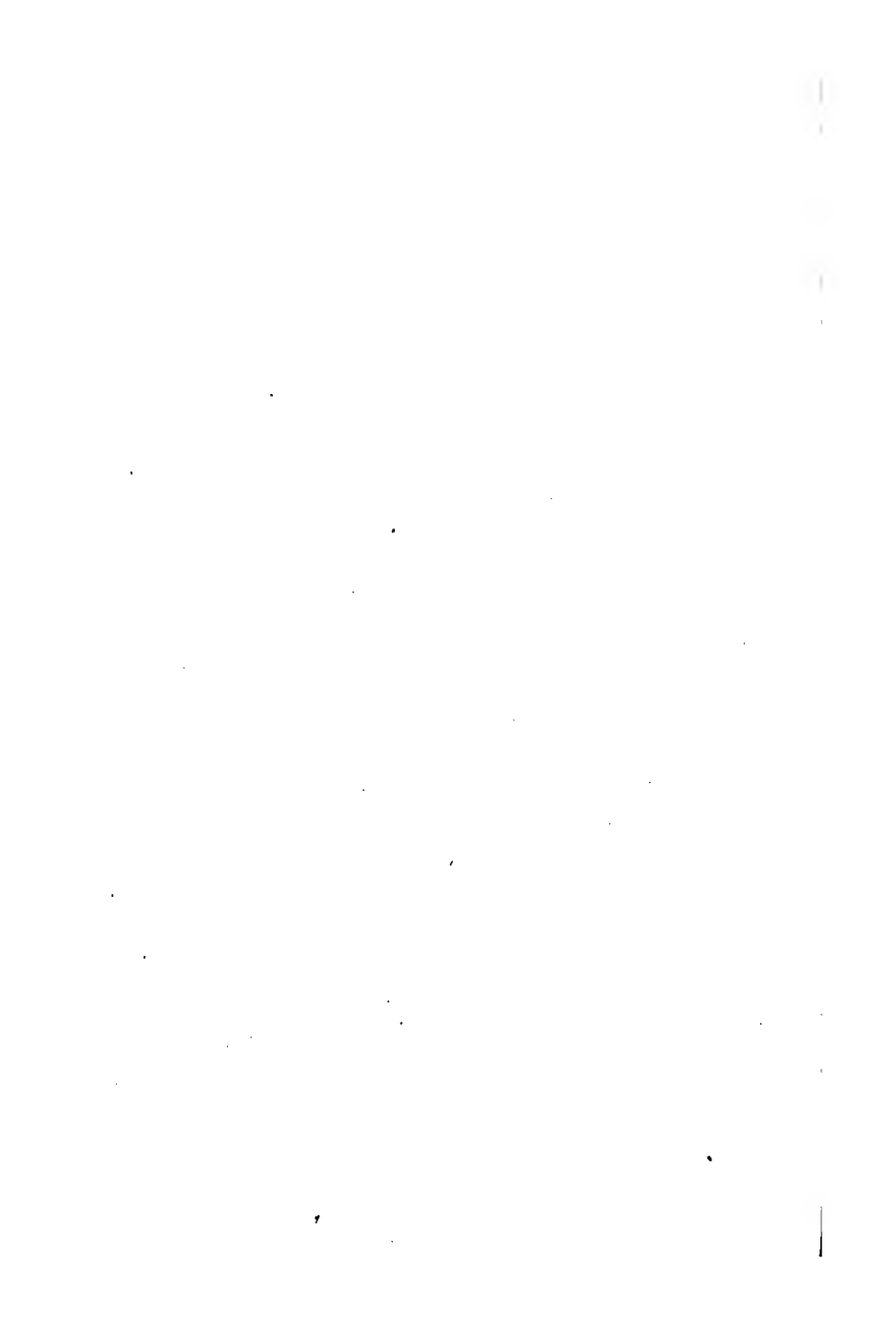
On the other hand, there certainly are some faults in the play; but, for the most part, it is perhaps better to leave these to the

individual reader to discover. There is one, however, which strikes all readers—namely, that the interest of the piece as a drama is much impaired, if not destroyed, by the fact that there are two unconnected stories woven (by a rather flimsy link) into one. The play thus depends for its interest on the effectiveness of its separate scenes, and not on any single thread of development; a point which, however, is not of such importance with Euripides as it would have been with other poets, since the skill of our author always lies rather in successful workmanship in detail, in effective *situations*, than in real dealing with character, or the larger questions of human life.

Those current allusions which EURIPIDES is so fond of bringing in are not absent from this play. We have a sneer at demagogues (37); a reference to a favourite question of the philosophic schools (320); two interesting little artistic illustrations (285, 428); and, finally (in 688), a sarcasm on the sophists, which seems to point to that later mood of the poet (that is so marked in the BACCHAE) wherein he seems desirous to draw a distinction between his own position and the more recent developments of the innovating school with which ARISTOPHANES (and others) confounded him. The date of the play cannot be fixed. It is probably, however, considerably earlier than the BACCHAE, as the character of the metre and some other small considerations indicate.

It has been necessary to curtail the play a good deal, to reduce it within the limits required for the purposes of this edition. The choric odes are, as usual, entirely omitted. I have also designedly omitted the prologue, which is rather frigid, and not properly dramatic at all. The only other scene entirely left out is that which relates the finding of POLYDORUS' corpse, and in that there is not much interest. The little reflections of the chorus also in the scenes, which strike the modern ear as rather bald, and interrupt the action, have been mostly struck out.

I may perhaps mention, that wherever I have quoted from other plays of this series, the number of the line in the full edition of the play is also given in brackets.



## SCENE I.

*The shore of the Thracian Chersonese. The tents of the Greeks in the foreground, and the sea in the background, with ruins of Troy. HECUBA and her daughter POLYXENA weeping together in the deepest grief. They start up as ODYSSEUS approaches from the tents, and POLYXENA retires, while HECUBA advances to receive him. He addresses her quietly and coldly as follows:—*

ΟΔ. γύναι, δοκῶ μὲν σ' εἰδέναι γνώμην στρατοῦ  
 ψῆφόν τε τὴν κραμβείσαν, ἀλλ' ὅμως φράσω.  
 ἔδοξ' Ἀχαιοῖς παῖδα σὴν Πολυξένην  
 σφάζαι πρὸς ὀρθὸν χῶμ' Ἀχιλλείου τάφου.  
 ἡμᾶς δὲ πομποὺς καὶ κομιστήρας κόρης  
 τάσσουσιν εἶναι· θύματος δ' ἐπιστάτης  
 ἱερεὺς τ' ἐπέστη τοῦδε παῖς Ἀχιλλέως.  
 οἷσθ' οὖν ὃ δρᾶσον ; μήτ' ἀποσπασθῆς βία  
 μήτ' ἐς χερῶν ἀμιλλαν ἐξέλθης ἐμοί·  
 γίγνωσκε δ' ἄλκην καὶ παρουσίαν κακῶν  
 τῶν σῶν. σοφόν τοι κὰν κακοῖς ἂν δεῖ φρονεῖν.

ΕΚ. [*in utter misery, to herself*]

αἰαῖ· παρέστηχ', ὡς ξοικ', ἀγὼν μέγας,  
 πλήρης στεναγμῶν οὐδὲ δακρύων κενός.  
 κἄγωγ' ἄρ' οὐκ ἔθνησκον οὐ μ' ἐχρῆν θανεῖν,  
 οὐδ' ὤλεσέν με Ζεὺς, τρέφει δ', ὅπως ὀρώ  
 κακῶν κάκ' ἄλλα μείζον' ἢ τάλαιν' ἐγώ.

[*more quietly and with humility, to ODYSSEUS*]

# THE HECUBA OF

- εἰ δ' ἔστι τοῖς δούλοισι τοὺς ἐλευθέρους  
μὴ λυπρὰ μηδὲ καρδίας δηκτῆρια .  
ἐξιστορήσαι, σοὶ μὲν εἰρήσθαι χρεών,  
ἡμᾶς δ' ἀκοῦσαι τοὺς ἐρωτῶντας τάδε. 20
- ΟΔ. ἔξεστ', ἐρώτα· τοῦ χρόνου γὰρ οὐ φθονῶ.  
ΕΚ. οἶσθ' ἥνίκ' ἦλθες Ἰλίου κατάσκοπος,  
δυσχλαινίᾳ τ' ἄμορφος, δμμάτων τ' ἄπο  
φόνου σταλαγμοὶ σὴν κατέσταζον γένυν ;
- ΟΔ. οἶδ'· οὐ γὰρ ἄκρας καρδίας ἔψαυσέ μου. 25  
ΕΚ. ἔγνω δέ σ' Ἑλένη, καὶ μόνῃ κατεῖπ' ἐμοί ;  
ΟΔ. μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν.  
ΕΚ. ἦψω δὲ γονάτων τῶν ἐμῶν ταπεινὸς ὢν ;  
ΟΔ. ὥστ' ἐνθανεῖν γε σοῖς πέπλοισι χεῖρ' ἐμήν.  
ΕΚ. τί δῆτ' ἔλεξας, δοῦλος ὢν ἐμὸς τότε ; 30  
ΟΔ. [lightly] πολλῶν λόγων εὐρήμαθ', ὥστε μὴ θανεῖν.  
ΕΚ. ἔσωσα δῆτά σ', ἐξέπεμψά τε χθονός ;  
ΟΔ. ὥστ' εἰσορᾶν γε φέγγος ἡλίου τόδε.  
ΕΚ. [vehemently] οὐκουν κακύνει τοῖσδε τοῖς βουλευμάσιν,  
ὃς ἐξ ἐμοῦ μὲν ἔπαθες οἷα φῆς παθεῖν, 35  
δρᾶς δ' οὐδὲν ἡμᾶς εὖ, κακῶς δ' ὅσον δύναι ;  
ἀχάριστον ὑμῶν σπέρμ', ὅσοι δημηγόρους  
ζηλοῦτε τιμάς· μηδὲ γινώσκεισθέ μοι,  
οἳ τοὺς φίλους βλάπτοντες οὐ φροντίζετε,  
ἦν τοῖσι πολλοῖς πρὸς χάριν λέγητέ τι. 40  
ἀτὰρ τί δὴ σόφισμα τοῦθ' ἡγοῦμενοι  
ἐς τήνδε παῖδα ψῆφον ὥρισαν φόνου ;  
πότερα τὸ χρῆν σφ' ἐπήγαγ' ἀνθρωποσφαγεῖν  
πρὸς τύμβον, ξυθα βουθυτεῖν μᾶλλον πρέπει ;  
ἢ τοὺς κτανόντας ἀνταποκτεῖναι θέλων 45

EURIPIDES.

ἐς τήνδ' Ἀχιλλεὺς ἐνδίκως τείνει φόνον·  
 ἀλλ' οὐδὲν αὐτὸν ἦδε γ' εἵργασται κακόν.  
 Ἐλένην νιν αἰτεῖν χρήν τάφῳ προσφάγματα·  
 κείνη γὰρ ὤλεσέν νιν ἐς Τροίαν τ' ἄγει.  
 εἰ δ' αἰχμάλωτον χρή τιν' ἔκκριτον θανεῖν 50  
 κάλλει θ' ὑπερφέρουσαν, οὐχ ἡμῶν τόδε·  
 ἡ Τυνδαρίς γὰρ εἶδος ἐκπρεπεστάτη,  
 ἀδικοῦσά θ' ἡμῶν οὐδὲν ἦσσον ἠρέθη.  
 τῷ μὲν δικαίῳ τόνδ' ἀμιλλῶμαι λόγον·  
 ἃ δ' ἀντιδοῦναι δεῖ σ', ἀπαιτούσης ἐμοῦ, 55  
 ἄκουσον. ἦψω τῆς ἐμῆς, ὥς φῆς, χερὸς  
 καὶ τῆς γεραιᾶς προσπίτνων παρηίδος·  
 [bending as a suppliant before him and touching his hand  
 and cheek]  
 ἀνθάπτομαί σου τῶνδε τῶν αὐτῶν ἐγώ,  
 χάριν τ' ἀπαιτῶ τὴν τόθ', ἱκετεύω τέ σε,  
 μή μου τὸ τέκνον ἐκ χερῶν ἀποσπάσης, 60  
 μηδὲ κτάνητε. τῶν τεθνηκότων ἄλις·  
 ταύτῃ γέγηθα κάπιλήθομαι κακῶν·  
 ἦδ' ἀντὶ πολλῶν ἐστὶ μοι παραψυχή,  
 πόλις, τιθήνη, βάκτρον, ἡγέμων ὁδοῦ.  
 οὐ τοὺς κρατοῦντας χρή κρατεῖν ἃ μὴ χρεῶν, 65  
 οὐδ' εὐτυχοῦντας εὖ δοκεῖν πράξειν αἰέ.  
 κἀγὼ γὰρ ἦν ποτ', ἀλλὰ νῦν οὐκ εἴμ' ἔτι,  
 τὸν πάντα δ' ὄλβον ἡμαρ ἐν μ' ἀφείλετο.  
 [laying her hand on his beard in tones of earnest entreaty]  
 ἀλλ', ὦ φίλον γένειον, αἰδέσθητί με,  
 οἴκτειρον ἑλθὼν δ' εἰς Ἀχαιϊκὸν στρατὸν 70  
 παρηγόρησον, ὥς ἀποκτείνειν φθόνος  
 γυναῖκας, ἃς τὸ πρῶτον οὐκ ἐκτείνετε.



# THE HECUBA OF

βωμῶν ἀποσπάσαντες, ἀλλ' ὤκτείρατε.  
νόμος δ' ἐν ὑμῖν τοῖς τ' ἐλευθέροις ἴσος  
καὶ τοῖσι δούλοις αἵματος κείται πέρι. 75  
τὸ δ' ἀξίωμα, καὶ κακῶς λέγῃς, τὸ σὸν  
πείσει· λόγος γὰρ ἔκ τ' ἀδοξούντων ἰὼν  
κακὰ τῶν δοκούντων αὐτὸς οὐ ταυτὸν σθένει.

- ΟΔ. [*quietly*] Ἐκάβη, διδάσκου, μηδὲ τῷ θυμουμένῳ  
τὸν εὐλέγοντα δυσμενῇ ποιοῦ φρενί. 80  
ἐγὼ τὸ μὲν σὸν σῶμ', ὑφ' οὗπερ ἡντύχουν,  
σώζειν ἔτοιμός εἰμι, οὐκ ἄλλως λέγω·  
ἂ δ' εἶπον εἰς ἅπαντας, οὐκ ἀρνήσομαι,  
Τροίας ἀλούσης ἀνδρὶ τῷ πρώτῳ στρατοῦ  
σὴν παῖδα δοῦναι σφάγιον ἐξαιτουμένῳ. 85  
ἐν τῷδε γὰρ κάμνουσιν αἱ πολλαὶ πόλεις,  
ὅταν τις ἐσθλὸς καὶ πρόθυμος ὦν ἀνὴρ  
μηδὲν φέρηται τῶν κακιόνων πλέον.  
ἡμῖν δ' Ἀχιλλεὺς ἄξιος τιμῆς, γύναι,  
θανὼν ὑπὲρ γῆς Ἑλλάδος κάλλιστ' ἀνὴρ. 90  
οὐκ οὖν τόδ' αἰσχρόν, εἰ βλέποντι μὲν φίλῳ  
χρώμεσθ', ἐπεὶ δ' ἄπεστι, μὴ χρώμεσθ' ἔτι;  
εἶεν· τί δῆτ' ἔρεῖ τις, ἣν τις αὖ φανῇ  
στρατοῦ τ' ἄθροισις πολεμίων τ' ἀγωνία;  
πότερα μαχούμεθ', ἢ φιλοψυχήσομεν, 95  
τὸν κατθανόνθ' ὀρώντες οὐ τιμώμενον;  
καὶ μὴν ἔμοιγε ζῶντι μὲν καθ' ἡμέραν,  
κεῖ σμίκρ' ἔχοιμι, πάντ' ἂν ἀρκούντως ἔχοι·  
τύμβον δὲ βουλοίμην ἂν ἀξιούμενον  
τὸν ἐμὸν ὀρᾶσθαι· διὰ μακροῦ γὰρ ἡ χάρις. 100  
εἰ δ' οἴκτρα πάσχειν φῆς, τὰδ' ἀντάκουέ μου·

EURIPIDES.

εἰσὶν παρ' ἡμῖν οὐδὲν ἦσσαν ἄθλιναι  
 γράϊαι γυναῖκες ἡδὲ πρεσβῦται σέθεν,  
 νύμφαι τ' ἀρίστων νυμφίων τητῶμεναι,  
 ὧν ἡδε κεύθει σώματ' Ἰδαία κόνις. 105

τόλμα τάδ' ἡμεῖς δ', εἰ κακῶς νομίζομεν  
 τιμᾶν τὸν ἐσθλόν, ἀμαθίαν ὀφλήσομεν·  
 οἱ βάρβαροι δὲ μήτε τοὺς φίλους φίλους  
 ἡγείσθε μήτε τοὺς καλῶς τεθνηκότας  
 θαυμάζεθ', ὥς ἂν ἡ μὲν Ἑλλὰς εὐτυχῇ,  
 ὑμεῖς δ' ἔχηθ' ὅμοια τοῖς βουλευμασιν. 110

[HECUBA rises from her suppliant posture, and turns away from him in despair. POLYXENA comes forward, and her mother speaks sadly to her]

ΕΚ. ὦ θύγατερ, σύμοι μὲν λόγοι πρὸς αἰθέρα  
 φρουδοὶ μάτην ριφθέντες ἀμφὶ σοῦ φόνον·  
 σὺ δ' εἴ τι μείζω δύναμιν ἢ μήτηρ ἔχεις,  
 σπούδαζε, πάσας ὥστ' ἀηδόνοσ στόμα 115  
 φθογγὰς ἱεῖσα, μὴ στερηθῆναι βίον.  
 πρόσπιπτε δ' οἰκτρῶς τοῦδ' Ὀδυσσέως γόνυ,  
 καὶ πεῖθ'. ἔχεις δὲ πρόφασιν· ἔστι γὰρ τέκνα  
 καὶ τῷδε, τὴν σὴν ὥστ' ἐποικτεῖται τύχην.

[POLYXENA approaches him to supplicate him: he wraps his hand in his garment, and turns his face away: she stands still, and speaks]

ΠΟ. ὀρῶ σ', Ὀδυσσεῦ, δεξιὰν ὑφ' εἵματος 120  
 κρύπτοντα χεῖρα, καὶ πρόσωπον ἔμπαλιν  
 στρέφοντα, μή σου προσθίγω γενειάδος.  
 θάρσει· πέφενγας τὸν ἐμὸν ἰκέσιον Δία·  
 ὥς ἔψομαί γε, τοῦ τ' ἀναγκαίου χάριν  
 θανεῖν τε χρήζουσ'· εἰ δὲ μὴ βουλήσομαι, 125

# THE HECUBA OF

κακῇ φανοῦμαι καὶ φιλόψυχος γυνή.  
 τί γάρ με δεῖ ζῆν ; ἥ πατήρ μεν ἦν ἀναξ  
 Φρυγῶν ἀπάντων· τοῦτό μοι πρῶτον βίου·  
 ἔπειτ' ἐθρέφθην ἐλπίδων καλῶν ἵπο,  
 βασιλεῦσι νύμφη, ζῆλον οὐ σμικρὸν γάμωι· 130  
 ἔχουσ', ὅτου δῶμ' ἐστίαν τ' ἀφίξομαι·  
 νῦν δ' εἰμὶ δούλη. πρῶτα μέν με τοῦνομα  
 θανεῖν ἐρᾶν τίθησιν, οὐκ εἰωθὸς ὄν·  
 ἔπειτ' ἴσως ἂν δεσποτῶν ὤμων φρένας  
 τύχοιμ' ἂν, ὅστις ἀργύρου μ' ὠνήσεται, 135  
 τὴν Ἑκτορός τε χιτῶνων πολλῶν κάσιν,  
 προσθεῖς δ' ἀνάγκην σιτοποιὸν ἐν δόμοις,  
 σάφειν τε δῶμα κερκίσιν τ' ἐφεστάναι  
 λυπρὰν ἄγουσαν ἡμέραν μ' ἀναγκάσει·  
 λέχη δὲ τὰμὰ δοῦλος ὠνητός ποθεν 140  
 χρανεῖ, τυράννων πρόσθεν ἡξιωμένα.  
 οὐ δῆτ' ἀφίημ' ὁμμάτων ἐλεύθερον  
 φέγγος τόδ', Ἄϊδη προστιθεῖς ἐμὸν δέμας.  
 ἄγ' οὖν μ', Ὀδυσσεύ, καὶ διέργασαί μ' ἄγων·  
 οὔτ' ἐλπίδος γὰρ οὔτε του δόξης ὄρω 145  
 θάρσος παρ' ἡμῖν ὥς ποτ' εὖ πράξαί με χρή.  
 [turning to her mother]  
 μήτερ, σὺ δ' ἡμῖν μηδὲν ἐμποδὼν γένη  
 λέγουσα μηδὲ δρώσα· συμβούλου δέ μοι  
 θανεῖν, πρὶν αἰσχυρῶν μὴ κατ' ἀξίαν τυχεῖν.  
 ὅστις γὰρ οὐκ εἴωθε γεύεσθαι κακῶν, 150  
 φέρει μέν, ἀλγεί δ' αὐχέν' ἐντιθεῖς ζυγῷ·  
 θανῶν δ' ἂν εἴη μᾶλλον εὐτυχέστερος  
 ἢ ζῶν· τὸ γὰρ ζῆν μὴ καλῶς μέγας πόνος.

EURIPIDES.

ΕΚ. [*sadly, to her daughter*]

καλῶς μὲν εἶπας, θύγατερ· ἀλλὰ τῷ καλῷ  
 λύπη πρόσσεστιν. [*to Odysseus*] εἰ δὲ δεῖ τῷ Πηλέως 155  
 χάριν γενέσθαι παιδί, καὶ ψόγον φυγεῖν  
 ὑμᾶς, Ὀδυσσεῦ, τήνδε μὲν μὴ κτείνετε,  
 ἡμᾶς δ' ἄγοντες πρὸς πυρὰν Ἀχιλλέως  
 κεντεῖτε, μὴ φείδεσθ'· [*with defiance*] ἐγὼ ἔτεκον Πάρι  
 δς παῖδα Θέτιδος ὤλεσεν τόξοις βαλὼν. 160

ΟΔ. [*coldly*] οὐ σ', ὦ γεραιά, κατθανεῖν Ἀχιλλέως  
 φάντασμά' Ἀχαιούς, ἀλλὰ τήνδ', ῥήτῃσατο.

ΕΚ. [*earnestly*] ὑμεῖς δέ μ' ἀλλὰ θυγατρὶ συμφονεύσατε,  
 καὶ δις τόσον πῶμ' αἵματος γενήσεται  
 γαίᾳ νεκρῷ τε τῷ τὰδ' ἐξαιτουμένῳ. 165

ΟΔ. ἄλις κόρης σῆς θάνατος· οὐ προσοιστέος  
 ἄλλος πρὸς ἄλλῳ· μηδὲ τόνδ' ὠφείλομεν.

ΕΚ. [*resolute*] πολλή γ' ἀνάγκη θυγατρὶ συνθανεῖν ἐμέ.

ΟΔ. [*ironically*] πῶς; οὐ γὰρ οἶδα δεσπότης κεκτημένος.

ΕΚ. [*claspng tight hold of POLYXENIA*]  
 ὅποῖα κισσὸς δρυὸς ὅπως τῇσδ' ἔξομαι. 170

ΟΔ. οὐκ, ἦν γε πείθῃ τοῖσι σοῦ σοφωτέροις.

ΕΚ. ὥς τῇσδ' ἐκοῦσα παιδὸς οὐ μεθήσομαι.

ΟΔ. ἀλλ' οὐδ' ἐγὼ μὴν τήνδ' ἄπειμ' αὐτοῦ λιπών.

ΠΟ. [*quietly, turning first to one and then the other*]  
 μῆτερ, πιθοῦ μοι· καὶ σύ, παῖ Λαερτίου,  
 χάλα τοκεῦσιν εἰκότως θυμουμένοις, 175  
 σύ τ', ὦ τάλαινα, τοῖς κρατοῦσι μὴ μάχου.  
 βούλει πεσεῖν πρὸς οὐδας, ἐλκῶσαί τε σὸν  
 γέροντα χρώτα πρὸς βίαν ὠθουμένη,  
 ἀσχημονήσαί τ' ἐκ νέου βραχίονος

THE HECUBA OF

σπασθείς' ; ἂ πείσει· μὴ σύ γ'· οὐ γὰρ ἄξιον. 180

ἀλλ', ὦ φίλη μοι μήτηρ, ἡδίστην χέρα  
δὸς καὶ παρειὰν προσβαλεῖν παρηίδι·  
ὥς οὐποτ' αὖθις, ἀλλὰ νῦν πανύστατον  
ἄκτινα κύκλον θ' ἡλίου προσόψομαι.

[*they embrace with despair*]

τέλος δέχει δὴ τῶν ἐμῶν προσφθεγμάτων. 185

ὦ μήτηρ, ὦ τεκοῦς', ἅπειμι δὴ κάτω. [*weeping*]

ΕΚ. ὦ θύγατερ, ἡμεῖς δ' ἐν φάει δουλεύσομεν.

ΠΟ. ἄνυμφος, ἀνυμέναιος, ὦν μ' ἐχρῆν τυχεῖν.

ΕΚ. οἰκτρὰ σύ, τέκνον, ἀθλία δ' ἐγὼ γυνή.

ΠΟ. ἐκεῖ δ' ἐν Ἑκτοῦ κείσομαι χωρὶς σέθεν. 190

ΕΚ. οἶμοι τί δράσω ; ποῖ τελευτήσω βίον ;

ΠΟ. τί σοι πρὸς Ἑκτορ' ἢ γέροντ' εἴπω πόσιν ;

ΕΚ. ἀγγελλε πασῶν ἀθλιωτάτην ἐμέ.

ΠΟ. [*with another passionate embrace*]

ὦ στέρνα, μαστοὶ θ', οἷ μ' ἐθρέψαθ' ἡδέως.

ΕΚ. ὦ τῆς ἁώρου θύγατερ ἀθλία τύχης. 195

ΠΟ. χαῖρ', ὦ τεκοῦσα, χαῖρε Κασάνδρα τέ μοι—

ΕΚ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.

ΠΟ. ὃ τ' ἐν φιλίπποις Θρηξὶ Πολύδωρος κάσις.

ΕΚ. εἰ ζῇ γ'· ἀπιστῶ δ'· ὧδε πάντα δυστυχῶ.

ΠΟ. ζῇ καὶ θανούσης ὄμμα συγκλήσει τὸ σόν. 200

ΕΚ. τέθνηκ' ἐγωγε πρὶν θανεῖν κακῶν ὕπο.

ΠΟ. [*POLYXENA tears herself away from her mother, and turns to ODYSSEUS, who takes her hand to lead her off*]

κόμιζ', Ὀδυσσεῦ, μ' ἀμφιθεῖς κἀρα πέπλοις·

ὥς πρὶν σφαγῆναί γ' ἐκτέτηκα καρδίαν

θρήνοισι μητρός, τήνδε τ' ἐκτήκω γούοις.

EURIPIDES.

[turning her face to the sky]

ὦ φῶς· προσειπεῖν γὰρ σὸν ὄνομ' ἔξεστί μοι,      205  
μέτεσσι δ' οὐδὲν πλὴν ὅσον χρόνον ξίφους  
βαίνω μεταξὺ καὶ πυρᾶς Ἀχιλλέως.

[ODYSSEUS covers her face and leads her off.]

EK. οἱ 'γὼ' προλείπω· λύεται δὲ μου μέλη.

[she sinks half fainting and calls impotently after her daughter]

ὦ θύγατερ, ἄψαι μητρός, ἔκτεινον χέρα,  
δός· μὴ λίπης μ' ἄπαιδ'. ἀπωλόμην, φίλαι.      210  
[She remains lifeless and speechless on the ground.]

END OF SCENE I.

## THE HECUBA OF

### SCENE II.

*HECUBA lying on the ground with her robes wrapped round her. TALTYBIUS the herald comes on the stage, and finding no one there turns to the Chorus in the orchestra and inquires—*

*TA.* ποῦ τὴν ἄνασσαν δὴ ποτ' οὔσαν 'Ιλίου  
Ἑκάβην ἂν ἐξεύροιμι, Τρωάδες κόραι;

*XO.* [*The leader of the Chorus replies, pointing to the prostrate queen*]

αὕτη πέλας σου, νῶτ' ἔχουσ' ἐπὶ χθονί,  
Ταλθύβιε, κεῖται, συγκεκλημένη πέπλοις.

*TA.* [*starting back in horror, and lifting his hands to heaven*]  
ὦ Ζεῦ, τί λέξω; πότερά σ' ἀνθρώπους ὄρᾶν; 215  
ἢ δόξαν ἄλλως τήνδε κεκτῆσθαι μάτην  
ψευδῇ, δοκοῦντας δαιμόνων εἶναι γένος,  
τύχην δὲ πάντα τᾶν βροτοῖς ἐπισκοπεῖν;  
οὐχ ἥδ' ἄνασσα τῶν πολυχρύσων Φρυγῶν;  
οὐχ ἥδε Πριάμου τοῦ μέγ' ὀλβίου δάμαρ; 220  
καὶ νῦν πόλις μὲν πᾶσ' ἀνέστηκεν δορί,  
αὐτὴ δὲ δούλη, γραῦς, ἅπαις, ἐπὶ χθονὶ  
κεῖται, κόνει φύρουσα δύστηνον κάρᾳ.  
[*sighing pitifully*]

φεῦ φεῦ γέρων μὲν εἰμ'· ὅμως δέ μοι θανεῖν  
εἴη, πρὶν αἰσχρᾷ περιπεσεῖν τύχῃ τινί· 225  
[*turning to HECUBA and speaking in tones of gentle sympathy*]

ἀνίστασ', ὦ δύστηνε, καὶ μετάρσιον  
πλευρὰν ἔπαιρε καὶ τὸ πάλλευκον κάρᾳ.

EURIPIDES.

- ΕΚ. [*rising and looking wildly about her*]  
 ἔα· τίς οὗτος σῶμα τοῦμόν οὐκ ἔῤῥ  
 κείσθαι; τί κινεῖς μ', ὅστις εἶ, λυπουμενήν;
- ΤΑ. Ταλθύβιος ἦκω, Δαναῖδῶν ὑπηρέτης, 230  
 Ἀγαμέμνονος πέμψαντος, ὦ γύναι, μέτα,
- ΕΚ. [*rising eagerly*] ὦ φίλτατ', ἄρα καμ' ἐπισφάξαι τάφῳ  
 δοκοῦν Ἀχαιοῖς ἦλθες; ὥς φίλ' ἂν λέγοις.  
 σπεύδωμεν, ἐγκυνῶμεν, ἡγοῦ μοι, γέρον.
- ΤΑ. σὴν παῖδα κατθανοῦσαν ὥς θάψης, γύναι, 235  
 ἦκω μεταστείχων σε· πέμπουσιν δέ με  
 δισσοί τ' Ἀτρεῖδαι καὶ λεῶς Ἀχαιϊκός.
- ΕΚ. [*in despair again*]  
 οἴμοι, τί λέξεις; οὐκ ἄρ' ὥς θανουμένων  
 μετῆλθες ἡμᾶς, ἀλλὰ σημανῶν κακά;  
 ὀλωλας, ὦ παῖ, μητρὸς ἀρπασθεῖς' ἄπο· 240  
 ἡμεῖς δ' ἄτεκνοι τοῦπὶ σ'· ὦ τάλαιν' ἐγώ.  
 πῶς καί νιν ἐξεπράξατ'; ἄρ' αἰδούμενοι  
 ἦ πρὸς τὸ δεινὸν ἦλθεθ', ὥς ἐχθράν, γέρον,  
 κτείνοντες; εἰπέ, καίπερ οὐ λέξων φίλα.
- ΤΑ. [*moved to tears and reluctantly*]  
 διπλᾶ μὲ χρήσεις δάκρυα κερδᾶναι, γύναι, 245  
 σῆς παιδὸς οἴκτῳ· νῦν τε γὰρ λέγων κακὰ  
 τέγξω τόδ' ὄμμα, πρὸς τάφῳ θ', ὅτ' ὦλλυτο.  
 παρῆν μὲν ὄχλος πᾶς Ἀχαιϊκοῦ στρατοῦ  
 πλήρης πρὸ τύμβου, σῆς κόρης ἐπὶ σφαγᾶς·  
 λαβὼν δ' Ἀχιλλέως παῖς Πολυξένην χερὸς 250  
 ἔστησ' ἐπ' ἄκρου χώματος, πέλας δ' ἐγώ·  
 λεκτοί τ' Ἀχαιῶν ἔκκριτοι νεανῖαι,  
 σκίρτημα μύσχον σῆς καθέξοντες χεροῖν,



THE HECUBA OF

ἔσποντο· πλήρες δ' ἐν χεροῖν λαβὼν δέπας  
 πάγχρυσον, ἔρρει χειρὶ παῖς Ἀχιλλέως 255  
 χοὰς θανόντι πατρί· σημαίνει δέ μοι  
 σιγὴν Ἀχαιῶν παντὶ κηρύξαι στρατῷ.  
 κὰγὼ παραστὰς εἶπον ἐν μέσοις τάδε·  
 'σιγάτ', Ἀχαιοί, σῖγα πᾶς ἔστω λεώς.  
 'σίγα, σιώπα· νῆνεμον δ' ἔστησ' ὄχλον.' 260  
 ὁ δ' εἶπεν, 'ὦ παῖ Πηλέως, πατὴρ δ' ἐμός,  
 'δέξαι χοὰς μοι τάσδε κληλητηρίους,  
 'νεκρῶν ἀγωγούς· ἔλθῃ δ', ὥς πῆγς μέλαι  
 'κόρης ἀκραιφνὲς αἷμ', ὅ σοι δωρούμεθα  
 'στρατὸς τε κὰγὼ· πρευμενῆς δ' ἡμῖν γενοῦ, 265  
 'λῦσαί τε πρύμνας καὶ χαλινωτήρια  
 'νεῶν δὸς ἡμῖν, πρευμενοῦς τ' ἀπ' Ἰλίου  
 'νόστου τυχόντας πάντας ἐς πάτραν μολεῖν.'  
 τοσαῦτ' ἔλεξε, πᾶς δ' ἐπηύξατο στρατὸς.  
 εἴτ' ἀμφίχρυσον φάσγανον κώπης λαβὼν 270  
 ἐξεῖλκε κολεοῦ, λογάσι δ' Ἀργείων στρατοῦ  
 νεανῆαις ἔνευσε παρθένον λαβεῖν.  
 ἡ δ', ὥς ἐφράσθη, τόνδ' ἐσήμηνεν λόγον·  
 'ὦ τὴν ἐμὴν πέρσαντες Ἀργεῖοι πόλιν,  
 'ἐκοῦσα θηήσκω· μή τις ἄψηται χροὸς 275  
 'τοῦμοῦ· παρέξω γὰρ δέρην εὐκαρδίως.  
 'ἐλευθέραν δέ μ', ὥς ἐλευθέρα θάνω,  
 'πρὸς θεῶν μεθέντες κτεῖνατ'· ἐν νεκροῖσι γὰρ  
 'δούλη κεκληῆσθαι βασιλῆς οὗσ' αἰσχύνομαι.'  
 λαοὶ δ' ἐπερρόθησαν, Ἀγαμέμνων τ' ἀναξ 280  
 εἶπεν μεθεῖναι παρθένον νεανῆαις.  
 κὰπεὶ τόδ' εἰσήκουσε δεσποτῶν ἔπος,

EURIPIDES.

λαβοῦσα πέπλους ἐξ ἄκρας ἐπωμίδος  
 ἔρρηξε λαγόνος ἐς μέσον παρ' ὀμφαλόν,  
 μαστούς τ' ἔδειξε στέρνα θ', ὥς ἀγάλματος, 285  
 κάλλιστα· καὶ καθείσα πρὸς γαῖαν γόνυ  
 ἔλεξε πάντων τλημονέστατον λόγον·  
 ' ἴδου τόδ', εἰ μὲν στέρνον, ὦ νεανία,  
 ' παῖιν προθυμεῖ, παῖσον, εἰ δ' ὑπ' αὐχένα  
 ' χρήξεις, πάρεστι λαιμὸς εὐτρεπῆς ὄδε.' 290  
 ὁ δ' οὐ θέλων τε καὶ θέλων, οἴκτω κόρης,  
 τέμνει σιδήρῳ πνεύματος διαρροάς·  
 κρουνοὶ δ' ἐχώρουν· ἡ δὲ καὶ θνήσκουσ' ὁμῶς  
 πολλὴν πρόνοιαν εἶχεν εὐσχήμῳ πεσεῖν.  
 ἐπεὶ δ' ἀφήκε πνεῦμα θανασίμῳ σφαγῇ, 295  
 οὐδεὶς τὸν αὐτὸν εἶχεν Ἀργείων πόνον,  
 ἀλλ' οἱ μὲν αὐτῶν τὴν θανούσαν ἐκ χερῶν  
 φύλλοις ἔβαλλον, οἱ δὲ πληροῦσιν πυράν,  
 κορμοὺς φέροντες πευκίνους, ὁ δ' οὐ φέρων  
 πρὸς τοῦ φέροντος τοιάδ' ἤκουεν κακά· 300  
 ' ἔστηκας, ὦ κάκιστε, τῇ νεάνιδι  
 ' οὐ πέπλον, οὐδὲ κόσμον ἐν χερσὶν ἔχων ;  
 ' οὐκ εἴ τι δώσω τῇ περισσ' εὐκαρδίῳ  
 ' ψυχὴν τ' ἀρίστη ;' τοιάδ' ἀμφὶ σῆς λέγω  
 παιδὸς θανούσης· εὐτεκνωτάτην δὲ σε 305  
 πασῶν γυναικῶν δυστυχεστάτην θ' ὀρώ.

ΕΚ. [with sad composure]

ὦ θύγατερ, οὐκ οἶδ' εἰς ὃ τι βλέψω κακῶν,  
 πολλῶν παρόντων· ἦν γὰρ ἄψωμαί τινος,  
 τόδ' οὐκ ἐγὼ με, παρακαλεῖ δ' ἐκείθεν αὖ  
 λύπη τις ἄλλη διάδοχος κακῶν κακοῖς. 310

# THE HECUBA OF

καὶ νῦν τὸ μὲν σὸν ὥστε μὴ στένειν πάθος  
οὐκ ἂν δυναίμην ἐξαλείψασθαι φρενός·  
τὸ δ' αὖ λίαν παρεῖλες, ἀγγελθεῖσά μοι  
γενναῖος. [*impassioned*] οὔκουν δεινόν, εἰ γῆ μὲν κακῇ  
τυχοῦσα καιροῦ θεόθεν εὖ στάχυν φέρει, 315  
χρηστὴ δ' ἄμαρτοῦς' ὦν χρεῶν αὐτὴν τυχεῖν  
κακὸν δίδωσι καρπὸν, ἄνθρωποι δ' αἰεὶ  
ὁ μὲν πονηρὸς οὐδὲν ἄλλο πλὴν κακός,  
ὁ δ' ἐσθλὸς ἐσθλός, οὐδὲ συμφορᾶς ὑπο  
φύσιν διέφθειρ', ἀλλὰ χρηστός ἐστ' αἰεὶ; 320  
ἄρ' οἱ τεκόντες διαφέρουσιν ἢ τροφαί;  
ἔχει γε μέντοι καὶ τὸ θρεφθῆναι καλῶς  
δίδαξιν ἐσθλοῦ· τοῦτο δ' ἦν τις εὖ μάθη,  
οἶδεν τό γ' αἰσχρόν, κανόνι τοῦ καλοῦ μαθών.  
καὶ ταῦτα μὲν δὴ νοῦς ἐτόξευσεν μάτην· 325  
σὺ δ' ἐλθὲ καὶ σήμηνον Ἀργείοις τάδε,  
μὴ θιγγάνειν μοι μηδέν' ἀλλ' εἵργειν ὄχλον  
τῆς παιδός. ἔν τοι μυρίῳ στρατεύματι  
ἀκόλαστος ὄχλος ναυτικὴ τ' ἀναρχία  
κρείσσων πυρός, κακὸς δ' ὁ μὴ τι δρῶν κακόν. 330  
[*turning to an old attendant among the Chorus*]  
σὺ δ' αὖ λαβοῦσα τεῦχος, ἀρχαία λάτρι,  
βάψας' ἔνεγκε δεῦρο ποντίας ἁλός,  
ὥς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμὴν  
νύμφην τ' ἄνυμφον παρθένον τ' ἀπάρθενον  
λουσῶ προθῶμαί θ'. ὥς μὲν ἀξία, πόθεν; 335  
[*sadly*] οὐκ ἂν δυναίμην· ὥς δ' ἔχω· τί γὰρ πάθω;  
κόσμον γ' ἀγείρας' αἰχμαλωτῶν πάρα,  
αἷ μοι πάρεδροι τῶνδ' ἔσω σκηνωμάτων

EURIPIDES.

ναίουσιν, εἴ τις τοὺς νεωστὶ δεσπότας  
 λαθοῦσ' ἔχει τι κλέμμα τῶν αὐτῆς δόμων. 340  
 [with a sudden passionate outburst]  
 ὦ σχήματ' οἴκων, ὦ ποτ' εὐτυχεῖς δόμοι,  
 ὦ πλείστ' ἔχων κάλλιστά τ' εὐτεκνώγατε  
 Πρίαμε, γεραία θ' ἥδ' ἐγὼ μήτηρ τέκνων,  
 ὥς ἐς τὸ μηδὲν ἤκομεν, φρονήματος  
 τοῦ πρὶν στερέντες. [indignantly] εἴτα δῆτ' ὀγκού-  
 μεθα 345  
 ὃ μὲν τις ἡμῶν πλουσίοις ἐν δώμασιν,  
 ὃ δ' ἐν πολίταις τίμιος κεκλημένος.  
 [with scorn]  
 τὰ δ' οὐδὲν· ἄλλως φροντῖδων βουλευμάτα,  
 γλώσσης τε κόμποι. κείνος ὀλβιώτατος,  
 ὅτφ κατ' ἡμάρ τυγχάνει μηδὲν κακόν. 350

END OF SCENE II.

## THE HECUBA OF

### SCENE III.

HECUBA is plunged in renewed grief, having just heard of the finding of the dead body of her son, POLYDOBUS. AGAMEMNON comes in and finds her lamenting over the corpse, which is lying on a bier on the ground. He addresses her with a cold surprise; she keeps turned away from him. The servant (who had been sent to fetch water, and has found the body) remains lamenting in the background.

ΑΓ. Ἐκάβη, τί μέλλεις παῖδα σὴν κρύπτειν τάφῳ  
 ἐλθοῦσ', ἐφ' οἷσπερ Ταλθύβιος ἤγγειλέ μοι  
 μὴ θιγγάνειν σῆς μηδέν' Ἀργείων κόρης;  
 ἡμεῖς μὲν οὖν ἑώμεν, οὐδ' ἐψαύομεν·  
 σὺ δὲ σχολάζεις, ὥστε θαυμάζειν ἐμέ. 355  
 ἦκω δ' ἀποστελῶν σε· τὰ κεῖθεν γὰρ εἶ  
 πεπραγμέν' ἐστίν,—[pausing—then more gently] εἶ τι  
 τῶνδ' ἐστὶν καλῶς.

[he stops, and sees the corpse; then with a start]

ἔα· τίς ἄνδρα τόνδ' ἐπὶ σκηναῖς ὁρῶ  
 θανόντα Τρώων; σὺ γὰρ Ἀργείων, πέπλοι  
 δέμας περιπτύσσοντες ἀγγέλλουσί μοι. 360

ΕΚ. [aside, with a gloomy, half-absent air]  
 δύστην', ἑμαυτὴν γὰρ λέγω λέγουσα σέ,  
 Ἐκάβη, τί δράσω; πότῃρα προσπέσω γόνυ  
 Ἀγαμέμνονος τοῦδ', ἣ φέρω σιγῇ κακά;

ΑΓ. τί μοι προσώπῳ νῶτον ἐγκλίναςα σὸν  
 ὄρει, τὸ πραχθὲν δ' οὐ λέγεις, τίς ἔσθ' ὄδε; 365

EURIPIDES.

EK. [*aside, as before*]

ἀλλ' εἴ με δούλην πολεμίαν θ' ἡγούμενος  
γυνάτων ἀπώσαιτ', ἄλγος ἂν προσθείμεθ' ἄν.

ΑΓ. [*gently*] οὗτοι πέφυκα μάντις, ὥστε μὴ κλύων  
ἐξιστορήσαι σῶν ὁδὸν βουλευμάτων.

EK. [*aside, relenting*]

ἄρ' ἐκλογίζομαί γε πρὸς τὸ δυσμενὲς 370  
μᾶλλον φρένας τοῦδ', ὄντος οὐχὶ δυσμενοῦς;

ΑΓ. εἴ τοί με βούλει τῶνδε μῆδεν εἰδέναι,  
ἐς ταῦτόν ἤκεις· καὶ γὰρ οὐδ' ἐγὼ κλύειν.

[*turns slowly away*]

EK. [*hesitating*] οὐκ ἂν δυναίμην τοῦδε τιμωρεῖν ἄτερ  
τέκνοισι τοῖς ἐμοῖσι. τί στρέφω τάδε; 375

τολμᾶν ἀνάγκη, κἂν τύχῳ κἂν μὴ τύχῳ.

[*she turns toward AGAMEMNON, and bowing as a suppliant,  
touches his beard and knees, clasping his hand*]

Ἀγάμεμνον, ἱκετεύω σε τῶνδε γυνάτων  
καὶ σοῦ γενείου δεξιᾶς τ' εὐδαίμονος.

ΑΓ. [*graciously*] τί χρῆμα μαστεύουσα; μὴν ἐλεύθερον  
αἰῶνα θέσθαι; ῥάδιον γάρ ἐστὶ σοι. 380

EK. [*proudly*] οὐ δῆτα· τοὺς κακοὺς δὲ τιμωρουμένη,  
αἰῶνα τὸν ξύμπαντα δουλεῦσαι θέλω.

ΑΓ. καὶ δὴ τίν' ἡμᾶς εἰς ἐπάρκεσιν καλεῖς;

EK. οὐδέν τί τούτων ὦν σὺ δοξάζεις, ἄναξ.

[*pointing to the bier*]

ὀρᾶς νεκρὸν τόνδ', οὗ καταστάζω δάκρυ; 385

ΑΓ. ὀρῶ· τὸ μέντοι μέλλον οὐκ ἔχω μαθεῖν.

EK. τοῦτόν ποτ' ἔτεκον κἄφερον ζώνης ὕπο.

ΑΓ. ἔστιν δὲ τίς σῶν οὗτος, ᾧ τλήμον, τέκνων;

EK. οὐ τῶν θανόντων Πριαμίδων ὑπ' Ἰλίου.

THE HECUBA OF

- ΑΓ. ἡ γάρ τιw' ἄλλον ἔτεκες ἢ κείνους, γύναι; 390  
 ΕΚ. ἀνόνητά γ', ὡς ἔοικε, τόνδ' ὃν εἰσορᾷς.  
 ΑΓ. ποῦ δ' ὦν ἐτύγχαν', ἥνικ' ὥλλυτο πτόλις;  
 ΕΚ. πατήρ νιν ἐξέπεμψεν, ὀρωδῶν θαυεῖν.  
 ΑΓ. ποῖ τῶν τότε' ὄντων χωρίσας τέκνων μόνον;  
 ΕΚ. ἐς τήνδε χώραν, οὐπερ ἠῦρέθη θανῶν. 395  
 ΑΓ. πρὸς ἄνδρ', ὃς ἄρχει τῆσδε Πολυμήστωρ χθονός;  
 ΕΚ. ἐνταῦθ' ἐπέμφθη πικροτάτου χρυσοῦ φύλαξ.  
 ΑΓ. θνήσκει δὲ πρὸς τοῦ καλ' ἔντος πάγμου τυχῶν;  
 ΕΚ. [bitterly] τίνος δ' ὑπ' ἄλλου; Θρήξ κιν ὤλεσε ξένος.  
 ΑΓ. ὦ τλήμων, ἡ που χρυσὸν ἠράσθη λαβεῖν; 400  
 ΕΚ. τοιαῦτ', ἐπειδὴ ξυμφορὰν ἔγνω Φρυγῶν.  
 ΑΓ. ἠῦρες δὲ ποῦ νιν, ἢ τίς ἤνεγκεν νεκράν;  
 [She points to the slave-girl in the background.]  
 ΕΚ. ἥδ', ἐντυχοῦσα ποντίας ἀκτῆς ἐπι.  
 ΑΓ. τοῦτον ματεύουσ', ἡ ποιοῦσ' ἄλλον πόνον;  
 ΕΚ. λούτρ' ᾤχετ' οἴσουσ' ἐξ ἁλὸς Πολυξένη. 405  
 ΑΓ. κτανῶν νιν, ὡς ἔοικεν, ἐκβαλλει ξένος.  
 ΕΚ. θαλασσόπλαγκτόν γ', ὦδε διατεμὼν χρῶα.  
 [She points to the wound by which he had been slain.]  
 ΑΓ. [with pity] ὦ σχετλία σὺ τῶν ἀμετρήτων πόνων.  
 ΕΚ. ὀλωλα, κούδεν λοιπόν, Ἀγάμεμνον, κακῶν.  
 ΑΓ. φεῦ φεῦ· τίς οὕτω δυστυχῆς ἔφυ γυνή;  
 ΕΚ. οὐκ ἔστιν, εἰ μὴ τὴν τύχην αὐτὴν λέγοις.  
 ἀλλ' ὦνπερ οὐνεκ' ἀμφὶ σὸν πίπτω γόνυ,  
 ἄκουσον. εἰ μὲν ὅσιν σοι παθεῖν δοκῶ,  
 στέργοιμ' ἄν· εἰ δὲ τοῦμπαλιν, σύ μοι γενοῦ  
 τιμωρὸς ἀνδρὸς ἀνοσιωτάτου ξένου, 415  
 ὃς οὔτε τοὺς γῆς νέρθευ οὔτε τοὺς ἄνω

EURIPIDES.

δείσας δέδρακεν ἔργον ἀνοσιώτατον  
 κοινῆς τραπέξης πολλάκις τυχὼν ἐμοί  
 ἡμεῖς μὲν οὖν δοῦλοί τε κἀσθενεῖς ἴσως·  
 ἀλλ' οἱ θεοὶ σθένουσι χῶ κείνων κρατῶν 420  
 νόμος· νόμῳ γὰρ τοὺς θεοὺς ἡγούμεθα,  
 καὶ ζῶμεν ἄδικοι καὶ δίκαι' ὠρισμένοι·  
 ὃς ἐς σ' ἀνελθὼν εἰ διαφθαρήσεται,  
 καὶ μὴ δίκην δώσουσιν οἷτινες ξέπουσι  
 κτείνουσιν ἢ θεῶν ἱρὰ τολμῶσιν φέρειν, 425  
 οὐκ ἔστιν οὐδὲν τῶν ἐν ἀνθρώποις ἴσον.  
 ταῦτ' οὖν ἐν αἰσχυρῷ θέμενος αἰδέσθητί με,  
 οἴκτειρον ἡμᾶς, ὥς γραφεύς τ' ἀποσταθεῖς  
 ἰδοῦ με κἀνάβρησον οἷ' ἔχω κακά.  
 τύραννος ἦν ποτ', ἀλλὰ νῦν δούλη σέθεν, 430  
 εὐπαις παῖ οὔσα, νῦν δὲ γραῦς ἄπαις θ' ἄμα,  
 ἄπολις, ἔρημος, ἀθλιωτάτη βροτῶν.  
 [AGAMEMNON rises, and slightly moves away]  
 οἴμοι τάλαινα, ποῖ μ' ὑπεξάγεις πόδα;  
 ἔοικα πράξειν οὐδέν· ὦ τάλαινα' ἐγώ.  
 τί δῆτα θνητοὶ τᾶλλα μὲν μαθήματα 435  
 μοχθοῦμεν ὥς χρὴ πάντα καὶ μαστεύομεν,  
 πειθῶ δὲ τὴν τύραννον ἀνθρώποις μόνην  
 οὐδέν τι μᾶλλον ἐς τέλος σπουδάζομεν  
 μισθοὺς διδόντες μανθάνειν, ἢ ἦν ποτὲ  
 πείθειν ἃ τις βούλοιοτο, τυγχάνειν θ' ἄμα; 440  
 πῶς οὖν ἔτ' ἂν τις ἐλπίσαι πράξειν καλῶς;  
 οἱ μὲν τοσοῦτοι παῖδες οὐκέτ' εἰσι μοι,  
 αὐτὴ δ' ἐπ' αἰσχυροῖς αἰχμάλωτος αἴχομαι·  
 καπνὸν δὲ πόλεως τόνδ' ὑπερβρώσκουθ' ὄρω.



# THE HECUBA OF

[*she points across the straits*]

καὶ μὴν ἴσως μὲν τοῦ λόγου κενὸν τόδε, 445

Κύπρῳ προβάλλειν· ἀλλ' ὅμως εἰρήσεται·

πρὸς σοῖσι πλευροῖς παῖς ἐμὴ κοιμίζεται

ἢ φοιβᾶς ἦν καλυῦσι Κασάνδραν Φρύγες.

ἄκουε δὴ νυν· τὸν θανόντα τόνδ' ὀρώς;

τοῦτον καλῶς δρῶν ὄντα κηδεστὴν σέθεν 450

δράσεις. ἐνός μοι μῦθος ἐνδεὴς ἔτι.

[*more impassioned*] εἴ μοι γένοιτο φθόγγος ἐν βρα-  
χίοσι·

καὶ χερσὶ καὶ κόμαισι καὶ ποδῶν βάσει,

ἢ Δαιδάλου τέχναισιν ἢ θεῶν τινος,

ὥς πάνθ' ὁμαρτῇ σῶν ἔχοιτο γουνάτων 455

κλαίοντ', ἐπισκῆπτοντα παντοίους λόγους·

ὦ δέσποτ', ὦ μέγιστον Ἑλλήσιν φάας,

πιθοῦ, παράσχες χεῖρα τῇ πρεσβύτιδι

τιμωρόν, εἰ καὶ μηδέν ἔστιν, ἀλλ' ὅμως.

ἔσθλοῦ γὰρ ἀνδρὸς τῇ δίκῃ θ' ὑπηρετεῖν 460

καὶ τοὺς κακοὺς δρᾶν πανταχοῦ κακῶς ἀεί.

[*She prostrates herself in a passion of pleading.*]

ΑΓ. [*gently*] ἐγὼ σὲ καὶ σὸν παῖδα καὶ τύχας σέθεν,

Ἑκάβη, δι' οἴκτου χεῖρα θ' ἱκεσίαν ἔχω,

καὶ βούλομαι θεῶν θ' οὐνεκ' ἀνύσιον ξένον

καὶ τοῦ δικαίου τήνδε σοὶ δοῦναι δίκην, 465

εἰ πως φανείη γ' ὥστε σσί τ' ἔχειν καλῶς,

στρατῶ τε μὴ δόξαιμι Κασάνδρας χάριν

Θρήκης ἀνακτι τόνδε βουλευσάι φόνον.

ἔστιν γὰρ ἢ ταραγμὸς ἐμπέπτωκέ μοι·

τὸν ἀνδρα τοῦτον φίλιον ἡγεῖται στρατός, 470

# EURIPIDES.

- τὸν καθανόντα δ' ἐχθρόν· εἰ δὲ σοὶ φίλος  
 ᾧδ' ἐστί, χωρὶς τοῦτο κοῦ κοινὸν στρατῷ.  
 πρὸς ταῦτα φρόντιζ'· ὥς θέλοντα μὲν μ' ἔχεις  
 σοὶ ξυμποιῆσαι καὶ ταχὺν προσαρκέσαι,  
 βραδὺν δ', Ἀχαιοῖς εἰ διαβληθήσομαι.
- ΕΚ. φεῦ· [*rising, with disapprointment*] 475  
 οὐκ ἔστι θνητῶν ὅστις ἔστ' ἐλεύθερος·  
 ἢ χρημάτων γὰρ δοῦλός ἐστιν ἢ τύχης,  
 ἢ πλῆθος αὐτὸν πόλεος ἢ νόμων γραφαὶ  
 εἴργουσι χρῆσθαι μὴ κατὰ γνώμην τρόποις.  
 ἐπεὶ δὲ ταρβεῖς τῷ τ' ὅχλῳ πλέον νέμεις, 480  
 ἐγὼ σε θήσω τοῦδ' ἐλεύθερον φόβου.  
 ξύνισθι μὲν γάρ, ἣν τι βουλευσῶ κακὸν  
 τῷ τόνδ' ἀποκτείναντι, συνδράσης δὲ μή.  
 ἣν δ' ἐξ Ἀχαιῶν θόρυβος ἢ 'πικουρία  
 πάσχοντος ἀνδρὸς Ὀρηκὸς οἶα πείσεται 485  
 φανῇ τις, εἴργε μὴ δοκῶν ἐμὴν χάριν.  
 τὰ δ' ἄλλα, θάρσει, πάντ' ἐγὼ θήσω καλῶς.
- ΑΓ. πῶς οὖν; τί δράσεις; πότερα φάσγανον χερὶ  
 λαβοῦσα γραίᾳ φῶτα βάρβαρον κτενεῖς,  
 ἢ φαρμάκοισιν, ἢ 'πικουρίᾳ τίνι; 490  
 τίς σοι ξυνέσται χεῖρ; πόθεν κτήσει φίλους;
- ΕΚ. [*pointing to the tents*]  
 στέγαι κεκεύθασ' αἶδε Τρωάδων ὄχλον.
- ΑΓ. τὰς αἰχμαλώτους εἴπας, Ἑλλήνων ἄγραν;
- ΕΚ. [*pointing to the Chorus*]  
 ζῦν ταῖσδε τὸν ἐμὸν φονέα τιμωρήσομαι.
- ΑΓ. καὶ πῶς γυναιξὶν ἀρσένων ἔσται κράτος;
- ΕΚ. δεινὸν τὸ πλῆθος, ζῦν δόλῳ τε δῦσμαχον. 495

# THE HECUBA OF

ΑΓ. δεινόν· τὸ μέντοι θῆλυ μέμφομαι γένος.

ΕΚ. τί δ' ; οὐ γυναῖκες εἶλον Αἰγύπτου τέκνα,  
καὶ Λῆμνον ἄρδην ἄρσένων ἐξέκισαν;  
ἀλλ' ὥς γενέσθω· τόνδε μὲν μέθες λόγον, 500

[pointing to the attendant]

πέμψον δέ μοι τήνδ' ἀσφαλῶς διὰ στρατοῦ  
γυναῖκα. [she turns to the servant] καὶ σύ, Ἑρῆκί  
πλαθεῖσα ξένῳ,

λέξον, 'καλεῖ σ' ἄνασσα δὴ ποτ' Ἰλίου

'Ἑκάβη, σὸν οὐκ ἔλασσον ἢ κείνης χρέος,

'καὶ παιῖδας· ὥς δεῖ καὶ τέκν' εἰδέναι λόγους 505

'τοὺς ἐξ ἐκείνης.' [turning again to AGAMEMNON] τὸν  
δὲ τῆς νεοσφαγοῦς

Πολυξένης ἐπίσχες, Ἀγάμεμνον, τάφον,

ὥς τῶδ' ἀδελφῷ πλησίον μιᾷ φλογί,

δισσῇ μέριμνα μητρὶ, κρυφθῆτον χθονί.

ΑΓ. ἔσται τάδ' οὕτως· καὶ γὰρ εἰ μὲν ἦν στρατῷ 510

πλοῦς, οὐκ ἂν εἶχον τήνδε σοι δοῦναι χάριν·

νῦν δ', οὐ γὰρ ἔησ' οὐρίους πνοᾶς θεός,

μένειν ἀνάγκη πλοῦν ὀρώντας ἥσυχον,

γένοιτο δ' εὖ πως· πᾶσι γὰρ κοινὸν τόδε,

ἰδίᾳ θ' ἐκάστῳ καὶ πόλει, τὸν μὲν κακὸν 515

κακὸν τι πάσχειν, τὸν δὲ χρηστὸν εὐτυχεῖν.

END OF SCENE III.

## EURIPIDES.

### SCENE IV.

HECUBA *alone, preparing for the execution of her plot. Enter POLYMESTOR with a train of attendants and two children. He addresses her gently and graciously.*

ΠΟ. [*clasping his hands, with a look of sympathy*]

ὦ φίλτατ' ἀνδρῶν Πρίαμε, φιλτάτη δὲ σύ,  
'Εκάβη, δακρύω σ' εἰσορῶν πόλιν τε σήν,  
τήν τ' ἀρτίως θανοῦσαν ἔκγονον σέθεν.  
φεῦ·

οὐκ ἔστιν οὐδὲν πιστόν οὖτ' εὐδοξία 520

οὐτ' αὖ καλῶς πράσσοντα μὴ πράξειν κακῶς.

φύρουσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσσω,  
ταραγμὸν ἐντιθέντες, ὥς ἀγνωσίᾳ

σέβωμεν αὐτούς· ἀλλὰ ταῦτα μὲν τί δεῖ

θρηνεῖν, προκόπτοντ' οὐδὲν ἐς πρόσθεν κακῶν ; 525

σὺ δ' εἴ τι μέμφει τῆς ἐμῆς ἀπουσίας,

σχές· τυγχάνω γὰρ ἐν μέσοις Θορήκης ὁροῖς

ἀπών, ὅτ' ἦλθες δεῦρ'· ἐπεὶ δ' ἀφικόμην,

ἤδη πόδ' ἔξω δωμάτων αἵρουντί μοι

ἐς ταῦτόν ἦδε συμπίτνει δμῶϊς σέθεν, 530

λέγουσα μύθους ὧν κλύων ἀφικόμην.

ΕΚ. [*with an air of the deepest dejection, not looking up*]

αἰσχύνομαί σε προσβλέπειν ἐναντίον,

Πολυμήστορ, ἐν τοιοῖσδε κειμένη κακοῖς.

ὅτῃ γὰρ ὤφθην εὐτυχοῦσ', αἰδῶς μ' ἔχει,

ἐν τῷδε πότμῃ τυγχάνουσ', ἧ' εἰμὶ νῦν, 535

# THE HECUBA OF

κοῦκ ἂν δυναίμην προσβλέπειν σ' ὀρθαῖς κόραις.  
 ἀλλ' αὐτὸ μὴ δύσνοιοιαν ἡγήσῃ σέθεν,  
 Πολυμήστορ· ἄλλως δ' αἰτιόν τι καὶ νόμος,  
 γυναικάς ἀνδρῶν μὴ βλέπειν ἐναντίον.

ΠΟ. καὶ θαυμά γ' οὐδέν. ἀλλὰ τίς χρεία σ' ἐμοῦ; 540  
 τί χρῆμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα;

ΕΚ. ἴδιον ἐμαυτῆς δὴ τι πρὸς σέ βούλομαι  
 καὶ παῖδας εἰπεῖν σοὺς· ὁπάοντας δέ μοι  
 χωρὶς κέλευσον τῶνδ' ἀποστήναι δόμων.

ΠΟ. [*turning to his attendants, who retire*]  
 χωρεῖτ'· ἐν ἀσφαλεῖ γὰρ ἤδ' ἐρημία. 545  
 φίλη μὲν εἰ σύ, προσφιλες δέ μοι τόδε  
 [*pointing to the tents of the Greeks*]

στράτευμ' Ἀχαιῶν. ἀλλὰ σημαίνειν σε χρὴ  
 τί χρῆ τὸν εὖ πράσσοντα μὴ πράσσουσιν εὖ  
 φίλοις ἐπαρκεῖν· ὥς ἔτοιμός εἰμ' ἐγώ.

ΕΚ. πρῶτον μὲν εἰπὲ παῖδ' ὃν ἐξ ἐμῆς χερὸς 550  
 Πολύδωρον ἔκ τε πατρὸς ἐν δόμοις ἔχεις,  
 εἰ ζῇ· τὰ δ' ἄλλα δευτέρον σ' ἐρήσομαι.

ΠΟ. μάλιστα· τοῦκείνου μὲν εὐτυχεῖς μέρος.

ΕΚ. [*with pretence of great delight*]  
 ᾧ φίλταθ', ὥς εὖ καξίως σέθεν λέγεις.

ΠΟ. τί δῆτα βούλει δεύτερον μαθεῖν ἐμοῦ; 555

ΕΚ. εἰ τῆς τεκούσης τῆσδε μέμνηταί τί μου.

ΠΟ. καὶ δευρό γ' ὥς σέ κρύφιος ἐζήτει μολεῖν.

ΕΚ. χρυσὸς δὲ σῶς, ὃν ἦλθεν ἐκ Τροίας ἔχων;

ΠΟ. σῶς, ἐν δόμοις γε τοῖς ἐμοῖς φρουρούμενος.

ΕΚ. σῶσόν νυν αὐτόν, μὴδ' ἔρα τῶν πλησίον. 560

ΠΟ. ἦκιστ'· ὀναίμην τοῦ παρόντος, ᾧ γύναι.

EURIPIDES.

- ΕΚ. οἶσθ' οὖν ἂ λέξαι σοί τε καὶ παισὶν θέλω ;  
ΠΟ. οὐκ οἶδα· τῷ σῶ τοῦτο σημανεῖς λόγῳ.  
ΕΚ. ἔστ', ὦ φιληθεῖς ὥς σὺ νῦν ἐμοὶ φιλεῖ,—  
ΠΟ. τί χρήμ', ὃ καμὲ καὶ τέκν' εἰδέναι χρεών ; 565  
ΕΚ. χρυσοῦ παλαιὰ Πριαμίδων κατ' ὤρυχες.  
ΠΟ. ταῦτ' ἔσθ' ἂ βούλει παιδὶ σημῆναι σέθεν ;  
ΕΚ. μάλιστα, διὰ σοῦ γ'· εἰ γὰρ εὖσεβῆς ἀνὴρ.  
ΠΟ. τί δῆτα τέκνων τῶνδε δεῖ παρουσίας ;  
ΕΚ. ἄμεινον, ἣν σὺ κατ' ἄνης, τούσδ' εἰδέναι. 570  
ΠΟ. καλῶς ἔλεξας· τῇδε καὶ σοφώτερον.  
ΕΚ. οἶσθ' οὖν Ἀθάνας Ἰλίας ἵνα στέγαι ;  
ΠΟ. ἐνταῦθ' ὃ χρυσὸς ἐστι ; σημεῖον δέ τι ;  
ΕΚ. μέλαινα πέτρα γῆς ὑπερτέλλουσ' ἄνω.  
ΠΟ. ἔτ' οὖν τι βούλει τῶν ἐκεῖ φράζειν ἐμοί ; 575  
ΕΚ. σῶσαι σε χρήμαθ' οἷς συνεξήλθοι θέλω.  
ΠΟ. ποῦ δῆτα, πέπλων ἐντός, ἢ κρύψας ἔχεις ;  
ΕΚ. [*pointing to the tent*]  
σκύλων ἐν ὄχλῳ ταῖσδε σώζεται στέγαις.  
ΠΟ. τᾶνδον δὲ πιστά, κάρσένων ἐρημία ;  
ΕΚ. οὐδεὶς Ἀχαιῶν ἐνδον, ἀλλ' ἡμεῖς μόναι. 580  
ἀλλ' ἔρπ' ἐς οἴκουσ· καὶ γὰρ Ἀργεῖοι νεῶν  
λύσαι ποθοῦσιν οἴκαδ' ἐκ Τροίας πόδα·  
[*with meaning*] ὥς πάντα πράξας ὧν σε δεῖ στείχης  
πάλιν  
ἔνυ παισὶν οὐπὲρ τὸν ἐμὸν ᾤκισας γόνον.  
[*She conducts POLYMESTOR within the tent. The Chorus sing a song. Suddenly a cry is heard within.*]  
ΠΟ. [*from within*]  
ὦμοι, τυφλοῦμαι φέγγος ὁμμάτων τάλας. 585

*THE HECUBA OF*

**ΧΟ.** ἡκούσατ' ἀνδρὸς Θρηκὸς οἰμωγὴν, φίλαι;

ΠΟ. ὦμοι μάλ' αὖθις, τέκνα, δυστήνου σφαγῆς.

**ΧΟ.** φίλοι, πέπρακται καὶν' ἔσω δόμων κακά.

ΠΟ. ἀλλ' οὔτι μὴ φύγητε λαιψήρῳ ποδὶ· 590

βάλλων γὰρ οἴκων τῶνδ' ἀναρρήξω μυχοὺς.

[Scuffling is heard, and heavy blows upon the tent door.]

**XO.** ἰδοῦ, βαρείας χειρὸς ὀρμᾶται βέλος.

βούλεισθ' ἐπεσπέσωμεν; ὥς ἀκμή καλεῖ

**Ἐκάβη** παρῆναι Τρώαςιν τε συμμάχους.

[HEOURA comes out triumphant, brandishing a bloody knife. She turns round exulting as the noise is heard within.]

**ΕΚ.** ἄρασσε, φείδου μηδέν, ἐκβάλλων πύλας· 595

οὐ γάρ ποτ' ὄμμα λαμπρὸν ἐνθήσεις κόραις,

οὐ παῖδας ὄψει ζῶντας, οὓς ἔκτειν' ἐγώ.

**ΧΟ.** ἡ γὰρ καθεῖλες Θρῆκα καὶ κρατεῖς ξένου,

δέσποινα, καὶ δέδρακας οἷάπερ λέγεις :

**ΕΚ. ὀψει νῦν αὐτίκ' ὄντα δωμάτων πάρος** 600

τυφλόν, τυφλῶ στείχοντα παραφόρῳ ποδί,

παίδων τε δισσῶν σώμαθ', οὗς ἔκτειν' ἐγὼ

Ξυν ταῖς ἀρίστοις Τρωάσιν· δίκην δέ μοι

δέδωκε· χωρεῖ δ', ὡς ὑρῆς, ὅδ' ἐκ δόμων.

[the door is burst violently open, and POLYMESTOR comes out, bleeding from his sightless eyes]

ἀλλ' ἐκποδὼν ἄπειμι κάποστήσομαι 605

θυμῷ ζέοντι Θρηκὶ δυσμαχωτάτῳ.

[She retires.]

END OF SCENE IV.

# EURIPIDES.

## SCENE V.

POLYMESTOR, in impotent, blind despair, rushing with cries about the stage. He stops as he hears AGAMEMNON coming. AGAMEMNON comes on, and does not see him : HECUBA is in the background, watching POLYMESTOR.

ΑΓ. κραυγῆς ἀκούσας ἦλθον· οὐ γὰρ ἥσυχος  
πέτρας ὀρείας παῖς λέλακ' ἀνὰ στρατὸν  
'Ηχώ, διδοῦσα θόρυβον. εἰ δὲ μὴ Φρυγῶν  
πύργους πεσόντας ᾔσμεν Ἑλλήνων δορί, 610  
φόβον παρέσχ' ἂν οὐ μέσως ὄδε κτύπος.

ΠΟ. [*coming forward*]

ὦ φίλτατ', ἡσθόμην γάρ, Ἀγάμεμνον, σέθεν  
φωνῆς ἀκούσας, εἰσπορᾶς ἃ πάσχομεν ;

ΑΓ. ἔα· [*turning and seeing the wounded man*]

Πολυμήστορ ὦ δύστηνε, τίς σ' ἀπώλεσε ;  
τίς ὅμμ' ἔθηκε τυφλόν, αἱμάξας κόρας, 615  
παῖδάς τε τούσδ' ἔκτεινεν ; ἡ μέγαν χόλον  
[*pointing through the open door to the corpses of the children  
lying on the tent floor*]

σοὶ καὶ τέκνοισιν εἶχεν, ὅστις ἦν ἄρα.

ΠΟ. Ἐκάβη με σὺν γυναιξὶν αἰχμαλωτίσιν  
ἀπώλεσ', οὐκ ἀπώλεσ', ἀλλὰ μειζόνως.

ΑΓ. τί φῆς ; [*turning in horror to HECUBA, who now advances*]  
σὺ τοῦργον εἰργασαί τόδ', ὥς λέγει ; 620

σὺ τόλμαν, Ἐκάβη, τήνδ' ἔτλης ἀμήχανον ;

ΠΟ. [*violently, groping about again*]

ὦμοι, τί λέξεις ; ἡ γὰρ ἐγγὺς ἐστὶ πον ;



# THE HECUBA OF

σήμενον, εἶπε ποῦ 'σθ', ἔν' ἄρπασας χεροῖν  
διασπάσσωμαι καὶ καθαίμαξω χροά.

ΑΓ. οὗτος, τί πάσχεις ; [*seizing him*]

ΠΟ. πρὸς θεῶν σε λίσσομαι, 625  
μέθες μ' ἐφείναι τῇδε μαργώσαν χέρα.

ΑΓ. [*calmly and imperiously*]

ἴσχ'· ἐκβαλὼν δὲ καρδίας τὸ βάρβαρον,  
λέγ', ὥς ἀκούσας σοῦ τε τῇσδέ τ' ἐν μέρει  
κρίνω δικαίως, ἀνθ' ὅτου πάσχεις τάδε.

[*He seats himself as judge, and places HECUBA and POLYMESTOR  
on each side of him.*]

ΠΟ. λέγοιμ' ἄν. ἦν τις Πριαμιδῶν νεώτατος 630

Πολύδωρος, Ἑκάβης παῖς, δν ἐκ Τροίας ἐμοὶ  
πατὴρ δίδωσι Πρίαμος ἐν δόμοις τρέφειν,  
ὑποπτος ὦν δὴ Τρωικῆς ἀλώσεως.

τοῦτου κατέκτειν'· ἀνθ' ὅτου δ' ἔκτεινά νιν, 335  
ἄκουσον, ὥς εὖ καὶ σοφῇ προμηθία.

ἔδεια μὴ σοὶ πολέμιος λειφθεὶς ὁ παῖς

Τροίαν ἀθρόοι καὶ ξυνοικίῃ πάλιν,  
γνόντες δ' Ἀχαιοὶ ζῶντα Πριαμιδῶν τινα

Φρυγῶν ἐς αἶαν αὖθις ἄρειαν στόλον, 640  
κάπειτα Θρήκης πεδία τρίβοιεν τάδε

λεηλατοῦντες, γείτοσιν δ' εἴη κακὸν

Τρώων, ἐν ᾧ περ νῦν, ἀναξ, ἐκάμνομεν.

Ἑκάβη δὲ παιδὸς γνοῦσα θανάσιμον μόρον,

λόγῳ με τοιῷδ' ἤγαγ', ὥς κεκρυμμένας

θήκας φράσουσα Πριαμιδῶν ἐν Ἰλίῳ 645

χρυσοῦ· μόνον δὲ σὺν τέκνοισί μ' εἰσάγει  
δόμους, ἔν' ἄλλος μὴ τις εἰδείη τάδε.

EURIPIDES.

ἴζω δὲ κλίνης ἐν μέσφ' κάμψας γόνυ·  
 πολλαὶ δὲ χειρὸς αἱ μὲν ἐξ ἀριστερᾶς,  
 αἱ δ' ἐνθεν, ὡς δὴ παρὰ φίλφ, Τρώων κόραι 650  
 θάκουσ' ἔχουσαι κερκίδ' Ἑδωνῆς χερός,  
 ῥηνοῦν, ὑπ' αὐγὰς τούσδε λεύσσουσιν πέπλους·  
 ἄλλαι δὲ κάμακα Θρηκίαν θεώμεναι  
 γυμνὸν μ' ἔθηκαν διπτύχου στολίσματος.  
 ὅσαι δὲ τοκάδες ἦσαν, ἐκπαγλούμεναι 655  
 τέκν' ἐν χεροῖν ἔπαλλον, ὡς πρόσω πατρὸς  
 γένοιτο, διαδοχαῖς ἀμείβουσιν χερῶν.  
 κατ' ἐκ γαληνῶν πῶς δοκεῖς προσφθεγμάτων  
 εὐθὺς λαβοῦσαι φάσγαν' ἐκ πέπλων ποθὲν  
 κεντοῦσι παῖδας, αἱ δὲ πολεμίων δίκην 660  
 ξυναρπάσασαι τὰς ἐμὰς εἶχον χέρας  
 καὶ κῶλα· παισὶ δ' ἀρκέσαι χρήζων ἐμοῖς,  
 εἰ μὲν πρόσωπον ἐξανισταίνην ἐμόν,  
 κόμης κατεῖχον, εἰ δὲ κινοίην χέρας,  
 πλήθει γυναικῶν οὐδὲν ῥηνοῦν τάλας. 665  
 τὸ λοίσθιον δέ, πῆμα πῆματος πλέον,  
 ἐξειργάσαντο δειν'· ἐμῶν γὰρ ὁμμάτων,  
 πόρπας λαβοῦσαι, τὰς τάλαιπώρους κόρας  
 κεντοῦσιν, αἱμάσσουσιν· εἴτ' ἀνὰ στέγας  
 φυγάδες ἔβησαν· ἐκ δὲ πηδήσας ἐγὼ 670  
 θῆρ ὡς διώκω τὰς μαιφόνους κύνας,  
 ἅπαντ' ἐρευνῶν τοῖχον, ὡς κυνηγέτης,  
 βάλλων, ἀράσσω. τοιάδε σπεύδων χάριν  
 πέπονθα τὴν σὴν, πολέμιόν τε σὸν κτανών,  
 Ἀγάμεμνον. ὡς δὲ μὴ μακροὺς τείνω λόγους 675  
 εἰ τις γυναικας τῶν πρὶν εἶρηκεν κακῶς,

# THE HECUBA OF

ἡ νῦν λέγων τίς ἐστιν, ἡ μέλλει λέγειν,

ἅπαντα ταῦτα συντεμὼν ἐγὼ φράσω·

[with concentrated fury]

γένος γὰρ οὔτε πόντος οὔτε γῆ τρέφει

τοιόνδ'· ὁ δ' αἰὲ ξυντυχῶν ἐπίσταται.

680

ΕΚ. [bitterly] Ἀγάμεμνον, ἀνθρώποισιν οὐκ ἐχρῆν ποτε

τῶν πραγμάτων τὴν γλῶσσαν ἰσχύειν πλέον.

ἀλλ' εἴτε χρήστ' ἔδρασε, χρήστ' ἔδει λέγειν,

εἴτ' αὖ πονηρά, τοὺς λόγους εἶναι σαβοῦς,

καὶ μὴ δύνασθαι τᾷδικ' εὖ λέγειν πατέ.

685

σοφοὶ μὲν οὖν εἰς' οἱ τὰδ' ἠκριβωκότες,

ἀλλ' οὐ δύναιντ' ἂν διὰ τέλους εἶναι σοφοί,

κακῶς δ' ἀπώλονται· οὔτις ἐξήλυξέ πω.

καί μοι τὸ μὲν σὸν ὦδε φροιμίῳις ἔχει·

πρὸς τόνδε δ' εἴμι, καὶ λόγοις ἀμείψομαι,

690

[turning with scorn to POLYMESTOR]

ὅς φης Ἀχαιῶν πόνον ἀπαλλάσσων διπλοῦν

Ἀγαμέμνονός θ' ἕκατι παῖδ' ἐμὸν κταεῖν.

ἀλλ', ὦ κάκιστε, πρῶτα ποῦ πάγ' ἂν φίλον

τὸ βάρβαρον γένοιτ' ἂν Ἑλλήσιν γένος;

695

οὐτὰν δύναιτο. τίνα δὲ καὶ σπεύδων χάριν

πρόθυμος ἦσθα; πότερα κηδεύσων τιwά,

ἢ συγγενῆς ὦν, ἢ τίν' αἰτίαν ἔχων;

ἢ σῆς ἐμελλον γῆς τεμεῖν βλαστήματα

πλεύσαντες αὖθις; τίνα δοκεῖς πέσειν τάδε;

[eternly] ὁ χρυσός, εἰ βούλοιο τάληθῇ λέγειν,

700

ἔκτεινε τὸν ἐμὸν παῖδα καὶ κέρηη τὰ σά.

ἐπεὶ δίδαξον τοῦτο· πῶς, ὅτ' ἠτύχει

Τροία, πέριξ δὲ πύργος εἶχ' ἔτι πτόλι,

EURIPIDES.

ἔζη τε Πρίαμος, Ἑκτορός τ' ἦνθει δόρυ,  
 τί δ' οὐ τότε, εἴπερ τῷδ' ἐβουλήθης χάριν 705  
 θέσθαι, τρέφων τὸν παῖδα καὶ δόμοις ἔχων  
 ἔκτεινας, ἣ ζῶντ' ἦλθες Ἀργείοις ἄγων;  
 ἀλλ' ἦνίχ' ἡμεῖς οὐκέτ' ἤμεν ἐν φάει,  
 καπνῷ δ' ἐσήμεν' ἄστυ πολεμίων ὑπο,  
 ξένον κατέκτας σὴν μολόντ' ἐφ' ἐστίαν. 710  
 πρὸς τοῖσδ' ἐν νῦν ἄκουσον ὥς φανεί κακός.  
 χρῆν σ', εἴπερ ἦσθα τοῖς Ἀχαιοῖσιν φίλος,  
 τὸν χρυσὸν δὲ φῆς οὐ σόν, ἀλλὰ τοῦδ' ἔχειν,  
 δοῦναι φέροντα πενομένοις τε καὶ χρόνον  
 πολλὸν πατρώας γῆς ἀπεξεωμένοις· 715  
 σὺ δ' οὐδὲ νῦν πω σῆς ἀπαλλάξαι χερὸς  
 τολμᾷς, ἔχων δὲ καρτερεῖς ἔτ' ἐν δόμοις.  
 καὶ μὴν τρέφων μὲν ὥς σε παῖδ' ἐχρῆν τρέφειν  
 σώσας τε τὸν ἐμὸν εἶχες ἂν καλὸν κλέος·  
 ἐν τοῖς κακοῖς γὰρ ἀγαθοὶ σαφέστατοι 720  
 φίλοι· τὰ χρηστὰ δ' αὖθ' ἕκαστ' ἔχει φίλους.  
 εἰ δ' ἐσπάνιζες χρημάτων, ὃ δ' ἠτύχει,  
 θησαυρὸς ἂν σοι παῖς ὑπῆρχ' οὐμὸς μέγας·  
 νῦν δ' οὗτ' ἐκείνον ἄνδρ' ἔχεις σταντῷ φίλου,  
 χρυσοῦ τ' ὄνησις οἴχεται παῖδές τέ σοι, 725  
 αὐτός τε πρᾶσσεις ὧδε. σοὶ δ' ἐγὼ λέγω,  
 [turning to AGAMEMNON:  
 Ἀγάμεμνον, εἰ τῷδ' ἀρκέσεις, κακὸς φανε·  
 οὗτ' εὐσεβῇ γὰρ οὔτε πιστὸν οἷς ἐχρῆν,  
 οὐχ ὄσιον, οὐ δίκαιον εὖ δράσεις ξένον.  
 αὐτὸν δὲ χαίρειν τοῖς κακοῖς σε φήσομεν 730  
 τοιοῦτον ὄντα· δεσπότης δ' οὐ λοιδορῶ.

THE HECUBA OF EURIPIDES.

- ΑΓ. ἀχθεινὰ μὲν μοι τὰλλότριά κρίνειν κακά·  
 ὅμως δ' ἀνάγκη· καὶ γὰρ αἰσχύνην φέρει  
 πρᾶγμ' ἐς χέρας λαβόντ' ἀπώσασθαι τόδε.  
 [to POLYMESTOR]  
 ἐμοὶ δ', ἴν' εἰδῆς, οὗτ' ἐμὴν δοκεῖς χάριν 735  
 οὗτ' οὖν Ἀχαιῶν ἀνδρ' ἀποκτεῖναι ξένον,  
 ἀλλ' ὥς ἔχῃς τὸν χρυσὸν ἐν δόμοισι σοῖς.  
 λέγεις δὲ σαυτῷ πρόσφορ', ἐν κακοῖσιν ὦν.  
 τάχ' οὖν παρ' ὑμῶν ῥάδιον ξενοκτονεῖν·  
 ἡμῶν δέ γ' αἰσχρὸν τοῖσιν Ἑλλήσιν τόδε. 740  
 πῶς οὖν σε κρίνας μάδικεῖν φύγω ψόγον;  
 οὐκ ἂν δυναίμην. ἀλλ' ἐπεὶ τὰ μὴ καλὰ  
 πράσσειν ἐτόλμας, τλήθι καὶ τὰ μὴ φίλα.  
 [to HECUBA]  
 Ἐκάβη, σὺ δ', ὦ τάλαινα, διπτύχους νεκροὺς  
 στείχουσα θάπτε· [to the Chorus] δεσποτῶν δ' ὑμᾶς 745  
 χρεὼν  
 σκηναῖς πελάζειν, Τρῳάδες· καὶ γὰρ πνοὰς  
 πρὸς οἶκον ἦδη τάσδε πομπίμους ὀρώ.  
 [he looks out to the whitening waves of the distant sea]  
 εὖ δ' ἐς πάτραν πλεύσασθαι, εὖ δὲ τὰν δόμοις  
 ἔχοντ' ἴδοιμεν, τῶνδ' ἀφειμένοι πόνων.

THE END.

## NOTES.

### SCENE I.

2.  $\psi\eta\phi\omicron\varsigma$  [from fertile stem  $\psi a-$ , 'rub,' see L.S.], prop. 'pebble,' hence, from its use in voting, 'a vote.'  
 $\kappa\rho\alpha\nu\theta\epsilon\acute{\iota}\sigma\alpha\nu$ , prop. 'accomplished,' so 'passed' [L. and S. inaccurately, 'prevailing,' which the tense will not allow].
4.  $\omicron\rho\theta\acute{o}\varsigma$ , prop. 'upright,' so 'high.'  
 $\sigma\phi\acute{\alpha}\xi\alpha\iota$   $\pi\rho\acute{o}\varsigma$   $\chi\acute{\omega}\mu\alpha$ .  $\pi\rho\acute{o}\varsigma$  implies motion,  $\sigma\phi\acute{\alpha}\xi\alpha\iota$  does not. This is called the *pregnant construction*, as it contains really two clauses in one, 'to take to the tomb and slay.' Cf.  $\pi\omicron\iota$   $\delta\epsilon\acute{\iota}$   $\chi\omicron\rho\epsilon\acute{\upsilon}\epsilon\iota\nu$ , Scenes from Bacchae, 12 (184). Achilles was buried at the promontory of Sigeum, in the Troad, just across the Hellespont, opposite the Thracian Chersonese, where the scene of the play is laid.
6. Notice the formal language,  $\acute{\epsilon}\pi\iota\sigma\tau\acute{\alpha}\tau\eta\varsigma$   $\acute{\epsilon}\pi\acute{\epsilon}\iota\sigma\tau\eta$ .
7.  $\pi\alpha\acute{\iota}\varsigma$  'Αχιδλλέως is Neoptolemus.
8.  $\omicron\acute{\iota}\sigma\theta'$   $\omicron\acute{\upsilon}\nu$   $\delta$   $\delta\rho\acute{\alpha}\sigma\omicron\nu$  'Dost thou know then what thou must do?' But  $\delta\rho\acute{\alpha}\sigma\omicron\nu$  is imperative, and it is a good instance of the flexibility of the Greek language that the imperative can be used *subordinate* in this way.

Similarly, we find, Thuc. 4, 92,  $\delta\epsilon\acute{\iota}\xi\alpha\iota$   $\delta\tau\iota$  . . .  $\kappa\tau\acute{\alpha}\sigma\theta\omega\sigma\alpha\nu$ , and the negative form of the usage, Soph. O. C., 75,  $\omicron\acute{\iota}\sigma\theta'$   $\acute{\omega}\varsigma$   $\mu\grave{\eta}$   $\sigma\phi\alpha\lambda\grave{\eta}\varsigma$ .

$\mu\grave{\eta}\tau'$   $\acute{\alpha}\pi\omicron\sigma\sigma\alpha\sigma\theta\grave{\eta}\varsigma$ , according to the rule that  $\mu\grave{\eta}$  prohibitive takes pres. imp., but aor. subj. The reason, perhaps, is, that  $\mu\grave{\eta}$  with the aorist imperative (as the aor. expresses a *single act*) sounds more peremptory, and so is avoided.

## THE HECUBA OF

10. ἀλκὴν, 'your strength,' how little it is. This is better than taking it 'my' strength, when there is no ἐμὴν.
11. ἀ δεῖ φρονεῖν, 'to think what is needful,' i.e., 'to be humble-minded,' and submit.
12. ἀγών, 'trial.'
18. καρδίας, objective gen. after adj. δηκτήρια [δακ-, 'bite,' 'sting,' 'wound'].
- 19-20. σοὶ μὲν . . . ῥάδε. If we observe the tense, εἰρησθαι, the sense of this rather intricate passage becomes clear: 'It is right, that as thou hast had thy say, so we who ask this question should hear (thy reply),' i.e., 'as you have spoken, will you hear me and reply?' The other ways of taking it usually overlook either the tense εἰρησθαι, or the clear antithesis between σοὶ and ἡμᾶς. The case σοὶ after the perf. pass. εἰρησθαι (meaning 'spoken by thee'), is the regular usage, and is best explained thus: the perf. pass. expressed originally so much more the *effect* remaining for the person than the *act* done by the person, that the Recipient Dative became the regular usage to express the agent.
23. δυσχλαυνία [δυσ-, 'evil,' χλαῖν-, 'robe'], 'squalor.'  
We must suppose that he was ragged and bruised about the face, to make his disguise complete.
25. οὐ . . . ἄκρας, 'not the surface,' i.e., it took a great hold on my mind, being such a strange and perilous adventure.
27. Notice the participle, regularly used as the subordinate clause after verbs of perception: the participle is *nom.*, because it has the same subject as the verb (by the ordinary rule of the *nom.* attraction).
28. ταπεινός, 'prostrate.'
29. γε of dialogue, implying assent, and limiting or making precise that assent. Thus, in English, the question and answer run, 'Did you touch me?' 'Yes, so that my hand' . . . which amounts to the same thing, only the *assent is implied, not expressed*, in Greek.

## EURIPIDES.

(The explanation is given thus fully to avoid the common absurdity of saying γε means 'yes.')

ἐνθανεῖν, 'died on' the robe, a powerful phrase, describing the convulsive grasp of despairing entreaty. It reminds us of the Homeric ἐν δ' ἄρα οἱ φῦ χερσὶ, but is a still more forcible metaphor.

31. ὥστε μὴ. This use of the Consecutive borders on the Final. A consequence *when contemplated* differs very little from a purpose. Our phrase, 'So that I may,' has completely confused the two.

Observe the heartless and shameless tone of Odysseus, as though he said, 'What did I say? Oh, I dare say I told many lies to save my life.'

36. Notice the double acc. after verb of doing. δύνῃ, shortened form of δύνασαι.

37. ἀχάριστον σπέρμα, vocative, 'O, thankless race, ye who,' &c. The word *δημηγόρους* (which is rather unnatural in its application to Odysseus) is introduced, according to Euripides' regular custom, to catch the audience by local political allusion to the Athenian demagogues.

41. Observe the order carefully; σόφισμα is the predicate.

'What clever trick did they think this to be, that they passed a vote,' &c.

43. τὸ χρῆν [rare form of the infin. χρῆναι, modelled on ζῆν διψῆν, &c.], 'need.'

44. πρὸς τύμβον, v. 4.

46. τείνει, 'aims.'

48. προσφάγματα, apposition with Ἑλένην.

49. ἄγει, historic present, rather violent after ἔλεσεν, especially as the latter happened *after* the ἄγει.

53. ἀδικούσα, v. 27.

54. 'The plea of justice I meet with this reply.' τῷ δίκαιῳ referring to ἐνδίκως, 46. λόγον describes what the contention (ἀμιλλῶμαι) was, and is therefore the *cognate* acc.



## THE HECUBA OF

57. *παρηίδος* is genitive of aim, for the verb *προσπίπτω*, 'supplicating,' 'falling down before,' suggests the idea of *reaching towards*.
58. *τῶν αὐτῶν*, hand and cheek. The gen. of *attachment*, used after all verbs of *clinging to*.
65. *ἃ μή*. *μή*, not *οὐ*; is used in speaking of a *class*, of *anything whatever*. *οὐ* is used in negating *particular things*, as *οὐ χρή*.
66. *εὖ πᾶσσω*, is to 'fare well.'
68. *ἔλθον . . . με*, double acc. after words of *depriving*.
69. *αἰδέσθην*. According to the Greek idea that affliction, being sent by the gods, claimed reverence from man, and so, that un pitying behaviour was an offence against the gods. Thus *αἰδοῦμαι*, originally meaning 'to reverence,' comes to mean 'to pity,' 'to show mercy.'
71. *φθόνος*, i.e., *ἔστι*, 'it is a hateful thing.' But the word *φθόνος* really implies more than this. It properly means 'grudge,' 'envy,' and was especially applied to the supposed hostility felt by the gods against any excessive pride, excessive prosperity, or (as here) excessive exercise of power towards the weak, so that we may construe it 'hateful,' but it really means 'hateful to the gods' in the way described, as being extravagantly, immoderately cruel. (Cf. *Aj.*, 57, *Elect.*, 631, 1458.)
74. The Athenians were proud of their laws protecting slaves.
76. *ἀξίωμα*, 'reputation.'
78. *δοκούντων* (opp. to *ἀδοξούντων*), 'men of mark,' 'men of repute.'
79. *τῷ θυμουμένῳ* (neut.), 'from anger.'
80. *ποιού*. One common meaning of the *middle* is this: 'consider,' 'count.' Cf. *περὶ πολλοῦ ποιεῖσθαι*. It may be called the *mental use* of the *middle*.
81. *ἠτύχουν*, i.e., 'was preserved.' Cf. 32:
86. *κάμνω*, 'suffer,' word properly used of the sick.

## EURIPIDES.

88. *φέρηται*. Observe the middle, 'to get' some reward or gain or advantage.
89. *ἡμῖν*. This is the dative of the person generally or indirectly affected, called the *Ethic* dative.  
Construe 'worthy of our honour.'
91. Be careful about the order: 'if, while he lives, we treat him as a friend,' &c. *βλέποντι* gives the time and *φίλῳ* is predicate. (*βλέπω*, 'to see' the light, often for 'live.')
95. *φιλοψυχήσομεν*, lit. 'to love life,' i.e., 'shun death,' 'seek safety,' 'be cowardly.'
97. *καὶ μὴν*, 'and yet' (one regular meaning of *καὶ μὴν*, when used in trains of thought and argument, not in accompanying action), seems to refer to some dropped reflection, as Paley suggests: 'a poor honour, perhaps, but yet I too feel I should like it.' *καθ' ἡμέραν*, 'from day to day.'
100. *διὰ μακροῦ*, lit. 'through long time,' i.e., 'lasting.'
106. *τολμᾶω*, 'to venture,' lit. So, of misery, 'to put up with,' 'endure.'

*κακῶς νομίζομεν*, 'our custom is wrong.' *νομίζω*, 'to have a custom.'

*ἡμεῖς* is 'the Greeks': and the argument of the last six lines is, briefly: 'if you disapprove our honouring the dead, you will think us unwise; do so, and go on with the opposite habit yourselves, in order that (it may have its natural effect, and make cowards of you, and so) we may be strong and you weak.'

The whole speech is clever rhetoric: beginning with quiet moderation ('you saved me; well, I am ready to save *you*'), then a burst of natural indignation ('shall we forget our hero when dead?'), a touch of modest piety ('I want but little here below, but I *should* like my grave respected'), cheap consolation ('others have suffered worse'), and ending with the fervour of patriotism ('go on with your barbarian ways—it will be the worse for you').

## THE HECUBA OF

116. *μη στερηθῆναι* is the infinitive of request, depending on no special word of requesting, but on the general sense of asking contained in *σπούδαζε φθογγάς ἰεῖσα*.
123. 'Thou hast escaped my suppliant Zeus,' for if she had been able to touch his hand or cheek, then Zeus, protector of suppliants, would have been on her side. Odysseus, by avoiding the formal supplication, escapes this.
130. 'Having no small rivalry for my hand, to whose house and hearth I should pass.'  
The *ζῆλος* is amongst her suitors.  
The indirect question, *στον—ἀφίξομαι*, depends (in true Greek manner) on *ζῆλος*. Observe also, that she uses the Dramatic sequence, *ἀφίξομαι*, instead of the Historic sequence, *ἀφίξιμίμην*, after the Historic Principal verb *ἐθρέφθην*.
132. *τοῦνομα*, i.e., *δούλη*.
133. *τίθῃσι*, 'makes.' Observe the two participles, *εἰωθὸς ὄν*, rare, but not unnatural.
135. Observe *ὅστις* ('one who'), after plural *δεσποτῶν*.
137. *ἀνάγκη σιτοποιῆς*, 'compulsion to make bread,' an artificial phrase, but the idea is simple enough.
138. *σαίρω*, 'sweep.' *κερκίς*, the 'loom-rod,' with which the threads, when passed across, were packed close.
144. *διεργάζομαι*, euphemism for 'kill,' (like Lat. *conficere*, *interficere*, our 'put away,' 'finish off,' &c.). See 242.
145. 'No confidence of hope or expectation.'
148. *συμβούλου δέ μοι θανεῖν*, 'share my wish to die,' i.e., 'wish with me that I may die.'
151. 'Though he endures, yet he suffers pain' . . . .
152. *μᾶλλον εὐτυχέστερος*, double comparative. Cf. Hippol., 485. *μᾶλλον ἀλγίων*, and our 'Most Highest.'
160. That Paris slew Achilles is not a Homeric tradition, but probably one of the later additions which gathered round the Homeric stories.
163. This beautiful use of *ἀλλά* is really elliptical: 'But do ye

## EURIPIDES.

slay me [if not instead of her] yet *with* my daughter,' and so it may be translated 'at any rate.'

Cf. O. C. 241, 1276, Scenes from Ion., 164 [426], 452 [978].

167. μηδὲ τόνδ' ὀφειλομεν.

ὀφειλον, lit. 'I ought' to have done so and so, came naturally to be used for 'would that I had,' so we often find εἴθε (utinam) with it in this sense, or more commonly with the aor. ὀφελον. The negative, therefore (which properly negatives the subordinate verb, that here is not expressed), is rightly μὴ, not οὐ, after the idea of duty. The literal meaning is, therefore, 'We ought not even to have had this [death]', i.e., 'Would that we had not even had this.'

169. κекτημένος. Cf. 27.

170. ὅποια . . . ὅπως, both mean 'as.' The repetition is passionate, 'as ivy, as to the oak, so I will cling to her.' Cf. Troad., 147.

172. παιδός, gen. of separation. ὅς (be assured), 'that.'

175. χάλα ('relax'), i.e., 'give way.'

179. 'And be dragged by his youthful arm, an unseemly sight!' [lit., 'and make an unseemly sight, dragged,' &c.].  
ἐκ is often used in poetry for 'by.' In prose ὑπό, with gen., is used for the agent: in poetry the usage is extended to ἐκ, πρὸς, and even ἀπό, and these prepositions are further used as here, where in prose we should have the instrumental dat.

182. The construction of δὲς is twofold [zeugma]: δὲς χέρα, καὶ δὲς προσβαλεῖν.

188. ὧν-, the antecedents are contained in the adjectives.

'I have no spouse, no bridal, which were my due.'

191. ποῖ τελευτήσω. See note on 4, 'where must I go and end.'

192. εἴπω, dubitative (or deliberative) subjunct., used when a person is doubting what course to pursue.

## THE HECUBA OF

195. τῆς δώρου, after δόλια, the genitive of respect, a very common and widely extended usage.
197. χαίρουσιν ἄλλοι, 'the others do fare well,' a sad play upon the word χαίρει, such as is obviously possible in most languages, since the word used to bid adieu is naturally a wish for prosperity.
198. Polydorus had been sent to Polymestor, King of Thrace, who had murdered him for his gold, and his body was at this moment lying on the shore unburied. He was Hecuba's youngest son.
203. ἐκτέτηκα. Observe that the perfect is intr., the present, ἐκτῆκω, in the next line, trans.
- 206-7. 'I have no part in thee [the light of day], save while I am passing [hence] toward the sword and pyre of Achilles.' μεταξὺ is properly an adverb, meaning 'in the midst.' It is used occasionally with only *one* substantive, to imply the intervening space *between that and something else*. Thus in Ar. Ach. 433, we find—

κείται δ' ἄνωθεν τῶν Θυεστείων ῥακῶν  
μεταξὺ τῶν Ἰνοῦς.

'It lies above Thyestes' rags, *between (them and) Ino's*.'

In O. C., 291, we have—

τότ' εἰσακούων πάντ' ἐπιστήσει. τὰ δὲ  
μεταξὺ τούτου, &c.

'Then you shall hear and know all: but *till then, between (now and) then*,' &c.

So here, μεταξὺ ξιφῶν καὶ πυρᾶς Ἀχιλλείως does not mean 'between the sword and pyre,' which would be nonsense, as the sword and pyre would be simultaneous: she would be slaughtered at the pyre; but 'between (this and) the sword and pyre,' i.e., 'while I pass hence to the sword,' &c.

208. προλείπω, intrans., 'I swoon away.'

209. μητρὸς, gen. of attachment, 58.

## EURIPIDES.

210. λίπης. Cf. 8.

ἀπωλόμην. The quick-witted Greek expressed a momentary present, or immediate past, fact by the aorist. This is the *immediate* aorist. After a speech, in English we say, 'you speak truly:' in Greek they say, καλῶς ἔλεξας.

### SCENE II.

211. δὴ ποτ', 'once.'

215. λέξω, delib. subj.

215-218. This is a difficult passage. It is usually translated:—

'Shall I say that thou beholdest men, or that they idly hold this vain opinion, far from the truth, thinking that there is a race of gods, while it is chance that directs all mortal affairs.'

To this there are the strong objections—

(1) That the change of subject is very harsh, with no new subject expressed.

(2) That δόξαν κεκτηῖσθαι ought to mean, not 'to hold an opinion,' but rather 'to have a reputation,' i.e., should be used, not of those who think, but of those of whom something is thought.

Porson escapes the difficulty by suggesting ἡμᾶς for ἄλλως, but that would only remove (1).

There are two ways of escaping from these objections without altering the text—

(a) Make σε the subject of κεκτηῖσθαι, as it should be, and make δοκούντας in a kind of apposition (κατὰ σύνεσιν) with δόξαν, thus:—

'Shall I say that thou beholdest man, or that thou hast idly the vain repute (of so doing), a false repute, when we think that there is a race of gods,' &c.

## THE HECUBA OF

(b) Make the subject of *κεκῆσθαι* not exactly *σε*, but *σε* expanded into *ὑμᾶς*, extended from Zeus to the other gods: then *δοκοῦντας* means 'seeming' as usual, and agrees with *ὑμᾶς*, thus:—

'Shall I say that thou beholdest man, or that (ye) have this idle and vain and false repute—being reputed a race of gods—whereas it is chance that rules the lot of man.'

I prefer (b), though (a) is possible. In any case there seems no doubt it is better to refer *δόξαν κεκῆσθαι* to the gods, and not to men.

221. *ἀνίστηκε*, 'is laid waste,' lit., 'removed,' 'broken up.'

223. *φύρω*, 'defile.'

226. *μετάροισι*, 'aloft.' This is what is called the *proleptic* (or anticipatory) use of the adjective, where it expresses not a *permanent quality* of an object (like 'a *thin* man,' 'a *blue* parrot'), but the result of a verb, as 'he filled it *half-full*,' 'he beat him *black and blue*.'

231. *μέτα*, '[having sent] after you,' 'to fetch you' (*μετὰ σέ*).

233. *δοκοῦν*, neut. impers. partic., called acc. absolute. 'Art thou come, for that the Greeks resolve,' &c.

The best explanation of the accusative absolute (which is used instead of the genitive with words that are impersonal), is to class it with the acc. of *duration*; e.g.—

*ἔξδὸν κτείνειν ἔω αὐτὸν ζῆν*,

'I let him live, *when I might* kill him.'

234. *ἐγκονέω*, 'to hasten.' [Deriv. uncertain.]

241. *τοῦπὶ σέ*, 'as regards thee.'

242. *πῶς καί*, 'how *did* you slay her.' For *ἐκπράσσω*, lit. 'to finish,' see 144.

*αἰδούμενοι*, 'mercifully.' See 69.

243. *τὸ δεινόν*, 'cruelly.'

*ἐχθράν* agrees with the (unexpressed) acc. after *κτείνοντες*.

## EURIPIDES.

245. *κερδαίνω* used with a kind of sad irony of sorrow, 'to win a double grief.'
249. *ἐπὶ*, 'to see.' (*ἐπὶ* with acc. is often used in the sense of 'to fetch,' 'to get,' 'to enjoy,' 'to see.')
250. *χερός*, 'by the hand,' gen. of respect or reference (like *μέλεος τοῦ πάθους*).
253. *σκίρτημα μόσχου σῆς*, 'the struggles of thy heifer,' a metaphor quite natural to a Greek ear, so familiar with the notions and phraseology of sacrifice. \*
255. *ῥρει*, impf. *ρέω*, here used transitively, 'poured.' This transitive use is very rare, but is illustrated by the aorist form *ῥρήνῃ* (which, being passive, implies an active form).
260. *νῆμεμον* [*νη-* negative *ἄνεμ-* 'wind'], by obvious metaphor 'quiet.'
262. *μοι*, ethic dat. Cf. 89. 'Receive, I pray.'  
*κηλητηρίους*, 'appeasing' [*κηλε-ω*, 'charm'].
263. *ἀγωγός*, adj., 'raising' [from *ἀγ-* 'lead'].  
A magician who raised spirits was called *ψυχ-αγωγός*.  
[Scenes from *Alcest.*, 703 (1128).]
268. *πάντας μολεῖν*, acc. inf., after *δός*, according to the regular Greek usage in petitions.
270. *κώπης*, 'by the hilt.' 250.
271. *κολεοῦ*, 'scabbard.' *λογός* [*λεγ-*], 'collected.'
273. *ἐφράσθη*, 'perceived.'
275. *χρός* [properly the Ionic gen. of *χρός*, used in poetry], gen. after *ἄφηται*, which takes that case like many *sense* verbs [*θιγγάνω*, *γένομαι*, *ὀσφραίνομαι*, *ψάω*, &c.], being probably the gen. of *aim*, as the Greeks conceived the senses (all but *seeing*, which has acc.) as acting with a certain effort.
280. *ἐπιρροθέω* [*ρόθος*, 'rushing, confused noise'], 'applauded.'
281. *εἶπεν*, 'bade': it is often so used with the regular infinitive of petition; just like our phrase, 'he told them to let go,' &c.



## THE HECUBA OF

283. ἐπωρίς, 'the shoulder-fold' of the tunic.
284. λαγών, 'the waist.' Observe the construction ἐς μέσον λαγόνος, instead of the more usual ἐς μέσον λαγώνα.
285. This passage brings vividly before us the profusion of lovely works of art in the midst of which the Greeks lived. 'A statue' would not suggest to them a museum, as it does to us, but every house, temple, garden-gate, or street corner. Even the word ἄγαλμα is significant, meaning as it does 'a delight.'
290. εὐτρεπής, 'ready.'
292. πνεύματος διαρροάς, 'the channel of her breath,' of course a fanciful phrase for her throat.
293. καὶ θνήσκουσ', 'even dying,' = 'though dying.' The more ordinary use is καίπερ θνήσκουσα in exactly the same sense.
294. εὐσχήμως, 'becomingly.'
296. 'None had the same toil,' i.e., they did not set to work at one thing, but many.
298. ἔβαλλον, 'covered' [lit., 'threw at her with leaves'].
299. κορμούς, 'faggots,' from κείρω, 'to clip,' 'to prune.'
300. πρὸς, 'from.' In prose it would prob. be the genitive simply after the verb ἀκούω.
303. [εἶ, from εἶμι, 'ibo'].  
περιστά, adverbially, 'exceedingly.'
304. ψυχὴν, acc. of reference.
307. βλέψω, aor. subj., deliberative, indirect.
309. τόδ', 'another.' ἐκεῖθεν, 'from another quarter' (not 'from the τόδε,' as some take it: the position of αὐτὸ as well as the run of the line is against that).
310. διάδοχος κακῶν κακοῖς, 'bringing a succession of ills to ills.' 'bringing woe on woe.'
313. τὸ λίαν, 'the excess,' i.e., 'the bitterest sorrow.'
315. καιροῦ, 'fair season.' The general sense is: Is it not strange that with land it is circumstances, not nature,

## EURIPIDES.

that make the difference; with men nature, not circumstances?

320. *διέφθειρε*, the so-called *habitual* aorist, where the Greeks express by the aorist that which happens constantly, as it were, selecting one typical instance in the past.

321. This line is commonly construed, 'Is it the parents who make the difference, or the nurture?'

But the point of the argument is that the *nature* of man is unalterable by circumstances, and in this respect is different from land: so that to ask at the end whether it is nature or training which causes the difference between men, would be irrelevant. Further, the sense of what follows would be less appropriate; for *γε μέντοι* is a qualification of the principle already arrived at, and would not be used in the argument if the question were still open.

It seems best, therefore, to construe it:

'Are not the parents more important than training?' understanding *διαφέπειν* in its other sense of 'to be superior to,' a meaning which comes from the Greek instinct of *μεϊωσις*, or putting things mildly.

It is unusual, but not unnatural, to find *ἤ* after *διαφέπειν*, which is virtually a word of comparison.

All through this passage Euripides is writing to please the dialectical taste of the Athenians: for the question, 'whether virtue was innate or teachable,' was a favourite knotty point of the philosophers.

322. *γε μέντοι*, lit., 'at least, however,' the natural particles in a qualifying, conceding clause.

'Tis true, even good training can teach somewhat of the good.'

324. This line has rather the appearance of a truism, but it perhaps means that to know the good (which training may help one to do) is also of practical use in preserving from sin and baseness.

## THE HECUBA OF

327. τῆς παιδός, governed by both verbs. μοι is ethic dative, 89.

328. 'In a countless host the rude crowd and unruly sailors are more violent than fire, and he is (accounted) base who does no ill,' i.e., the low and rowdy element of an army urge each other on by taunts of cowardice to all kinds of violent acts.

This is the probable meaning of the last line. It has been taken, however, to mean: 'and those who *do* no ill are base,' i.e., even if their baseness is not proved, it is always there, and liable to break out in act.

332. ποντίας ἁλός, prob. partitive gen., 'fetch some sea-water.' Cf. τῆς ἀθάρης πολλήν, Plutus, 694.

334. 'A bride and yet no bride, maiden and yet no maiden,' because all her natural hopes of wedlock were dashed by her premature death. [It would not have seemed necessary to explain this line, but for the commentators.] The sharp self-contradiction of the phrase, for rhetorical and poetic effect, is called *oxymoron*. Sometimes it is used in English with great effect, as Tennyson, of Lancelot:

'His honour rooted in dishonour stood,  
And faith unfaithful kept him falsely true.'

335. ὥς μὲν ἀξία, πόθεν; 'as she deserves, how can I?'

336. τί γὰρ πάθω, lit., 'what is to become of me,' is employed in Greek to express extreme perplexity, often where we should say, 'what *can* I do?'

Thus ὁμολόγηκα· τί γὰρ πάθω; 'I have assented; for how could I help it?' (Plat. Euthyd., 302).

Again, a good instance in Aristophanes, Aves, 1430:

Π. τοῦτ' ἐργάζει σὺ τοῦργον; εἰπέ μοι . . .

ΣΥ. τί γὰρ πάθω; σκάπτειν γὰρ οὐκ ἐπίσταμαι.

'I say, are you really doing this?'

'Why, what can I do? I don't know how to dig!'

340. Observe the pathetic phrase, 'Some theft from her own home.' What so lately was all her own, and now even

## EURIPIDES.

the smallest ring or locket is a 'theft' from the new owner!

The word *δόμων* recalls a train of passionate memories, and she bursts out into the touchingly beautiful appeal—

*ὦ σχήματ' οἴκων, &c.*

'O fashion of my house! O home, so happy long ago!'

344. *φρονήματος*, 'pride.'

346-7. Two kinds of ambition, rank and popularity. The thought is suited to the audience, not the characters.

348. *ἄλλως*, originally 'otherwise;' and so by euphemism, 'uselessly,' 'vainly,' 'to no purpose,' as it is used, 216. Then, as 'vain' and 'empty' are nearly allied, it comes to mean 'only,' 'merely,' 'simply.'

'mere thoughts of the mind, vain vaunts of the tongue.'

350. *κατ' ἡμάρ*, 'from day to day.'

*μηδέν*, not *οὐδέν*, because *δῖω* is indefinite. See 65.

## SCENE III.

352. *ἐφ' οἷσπερ . . .* 'in pursuance of Talthybius' message,' *οἷσπερ* is, of course, the attracted relative (for *ἐπὶ τοῦτοις δ*).

353. *μὴ θιγγάνειν*, (bidding) 'that none should touch.'

354. *ἐψαύομεν*. This line is sometimes read (in defiance of metre) *οὐδὲ ψαύομεν*, to make the tense the same as *ἔωμεν*. But it is not necessary. It is correct to say, 'We leave her alone, we did not touch her.' In any case, if alteration had to be made, it is rather *ἔωμεν* that should be read *εἰώμεν*.

356. *ἀποστελῶν*, 'to fetch thee away.'

Observe that the Greeks say *τάκεῖθεν*, 'the things thence,' where we should say 'the things there.' The origin of this usage is doubtless that they conceive the thing not as

## THE HECUBA OF

it is, *where* it is, but as affecting the speaker *from* where it is.

*τάκειθεν* is a euphemism for the funeral preparations.

357. *εἴ τι τῶνδ' ἐστὶν καλῶς*, 'if aught of this is well.' A singular touch of pity.

361. *ἐμαυτὴν γὰρ λέγω λέγουσά σε*. She addresses herself as though she were some one else. The bare and precise phrase is intended to betoken a strange despairing depth of grief.

367. *προσθίμεθ' ἄν*. Observe the middle: 'we should but bring upon ourselves a new sorrow.'

The double *ἄν* is not uncommon. (Most MSS. read the second one.)

368. *κλύων*. Observe the nom. attraction after *δοτε*. See 27.

370-1. 'Am I too much reckoning his thoughts as ill-disposed, when he is not so?'

373. *ἐς ταῦτόν*, 'to the same point' as I.

377. *γουνάτων*, 'by thy knees,' gen. prob. originally of aim, like *πρὸς γουνάτων*, 'towards thy knees,' lit.

379. *μαστεύω*, 'seek.' [*μα-*, 'eager.']

380. *αἰῶνα*, 'thy life.'

381. Observe the difference between *τιμωρεῖν* (374), 'to avenge,' and *τιμωρεῖσθαι*, 'to take vengeance on:' just the natural difference between the active and middle, that one should mean 'to redress another's wrongs,' and the other 'to redress your own.'

The sense is, 'If I can avenge myself' . . . .

391. *ἀνόνητα*, adverbial, 'ay, unprofitably . . . .' For *γε*, see 29.

396. Observe that *Πολυμήστῳ* is shifted from its natural place, in apposition to *ἄνδρα*, into the relative clause, where it is bound to be nominative. So, in Hipp. 101, *τῆνδ' ἥ . . . ἐφύσσηκεν Κύπρις*.

397. *πικρότατον*. *πικρός*, lit., 'bitter,' is used in its natural and common sense of 'that which brings disaster,' 'fatal:' for it was for the sake of his gold that Polymestor murdered him.

## EURIPIDES.

398. *θνήσκει*, historic present. *τοῦ*, for *τίνος*.
400. *τλήμων*, being derived from the stem *ταλ-*, 'to bear,' describes both *misery* (being forced to endure), and, as here, *wickedness* (that which one dares to do). Thus, in *Soph.* *El.* 439, *Olytaemnestra* is called *τλημονεστάτη γυνή*.
404. *ματεύουσα*, another form of *μαστεύουσα*, 379.
408. *πόνων*, gen. of reference or respect, 195.
411. *ί.ε.*, nothing is more miserable except misery itself.
413. *δσια*, 'right.'
414. *στέργωμ' ἄν. στέργω* (like *αἰνέω*, 'to praise'), originally meaning 'to love,' is used by a kind of euphemism for 'to endure,' 'to be content' with something evil.  
*τοῦμπαλιν*, *τὸ ἔμπαλιν*, lit., 'the backward,' *ί.ε.*, 'the opposite.'
415. *ξένου*, for the gen., cf. 18.
419. *δοῦλοι*, masc., on the principle that a speaker (whether male or female) if using the plural of himself or herself, always uses the masc.
421. 'For it is through law that we believe in the gods, and live discerning right and wrong:' a striking thought, that it is the *moral* conception of right and wrong which is the primal and universal fact on which religion is based, and out of which it grows. For although the idea is false historically, it being rather superstition which gives birth to religion, and that to moral conceptions, yet it marks an advanced and elevated stage of thought to see that the essential point of religion is the moral division of right and wrong.
422. *ᾠρισμένοι*, perf. middle. It is not clearly enough stated in some grammars that this form of the perfect is just as regularly used for the middle voice as for the passive.
423. *ἀνελθών*, 'coming,' *ί.ε.*, 'referred to thee' to put in force.
- 425. The mention of sacrilege is a rhetorical amplification of the charge against Polymestor, which was murder only.

## THE HECUBA OF

426. ἴσον, 'just.'
427. ἐν αἰσχρῷ θέμενος, 'deeming it a shame,' lit., 'putting it (mentally) in the class of shameful.' For the middle θέμενος, see 80; αἰδέσθην, 69.
428. 'Standing away, like a painter, gaze at me.' See note on 285.
433. ποῖ μ' ὑπεξάγεις πόδα; 'whither dost thou withdraw thy foot from me?' The μ is governed by the idea of *depriving*, for regularly in Greek verbs of depriving can take two accusatives; cf. 68. It is unusual, of course, to find ὑπεξάγω with that notion; but it is a natural extension of the use. [Or it may be simply the idea of *escaping*, like ἐκπλεῦσαι τὰς πολεμίων ναῦς, Thuc. 8, 102.]
- 433-440. General sense: 'Why do we learn all else fully, but Persuasion incompletely, though she is the most important of all?'
435. μαθήματα, 'studies.'
436. ὡς χρή, 'duly.'
437. 'But Persuasion, who alone is mistress of mankind,' a truly Athenian sentiment. In the ecclesia, in the law courts, in the dialectics of the philosophic schools, in the Socratic dialogues of the streets, even in the general's harangues to his troops on the battle-field, the Athenians felt that 'Persuasion was mistress.' Nothing is more remarkable in their life than the general diffusion of the power of speaking easily and readily; it was a product of that quick wit which lay at the root of much of their greatness, and it was doubtless much developed by the democracy.
438. ἐς τέλος μαρθάνειν, 'perfectly to learn.'
439. μισθοὺς διδόντες refers to the sophists, as they were called, who, in the last half of the fifth century, began to teach rhetoric for pay.
- In the rest of this line there is a difficulty. The MSS.

## EURIPIDES.

read *ἴν' ἢ ποτὲ πείθειν ἃ τις βούλοιτο*, 'in order that at length we may be able to persuade (others) of whatsoever we please.'

If this is right, then *ἃ . . . βούλοιτο* requires explanation, as the strict mood of the indefinite clause (in primary time) would be subjunctive, *ἃ ἄν τις βούληται*. There are, however, examples of the optative being used even in primary time, where the language desires to convey the *utter indefiniteness* of a pure hypothesis, with no practical bearing.

Thus: *εἰκὴ κράτιστον ζῆν, ὅπως δύναιτό τις*.—O. T. 979.

*ἄλλ' ὅν πόλις στήσσει τοῦδε χρηὲ κλύειν*.—Ant. 666.

In order to avoid this difficulty, however, Paley and others read, following Elmsley: *ἴν' ἢν ποτὲ πείθειν ἃ τις βούλοιτο*.

On this some comments occur.

It is quite good Greek to use final particles with historic tenses of indicative, but only when one is regretting that something was not otherwise in the past, *in order that some end might have been attained*. Thus Plat. Symp., 181, D.: *χρῆν νόμον εἶναι μὴ ἐρᾶν, ἵνα μὴ πολλὴ σπουδὴ ἀνηλίσκετο*, 'love ought to have been illegal, that so much enthusiasm might not have been wasted.' Other well-known examples occur: Eur. Hipp., 645, 930, 1079; Soph. O. T., 1389, 1392, &c. Now, if that is the construction Euripides used here, then there is an irregularity: for the principal verb is present instead of past. Still, as the general idea is, 'Our custom ought to have been other than it is,' *ἴν' ἢν* would still be possible, and certainly *βούλοιτο* suits this better. *ἴν' ἢν* is also a little more sad and hopeless than *ἴν' ἢ*.

So that, on the whole, both readings are possible; but perhaps *ἴν' ἢν* is preferable.

442. *τοσοῦτοι*, 'all those' I had, fifty according to one tradition.

443. *ἐπ' αἰσχροῖς*, 'on disgraceful terms,' lit. i.e., 'disgraced.'



## THE HECUBA OF

444. *τάνδε*, the scene represents the ruins of Troy smoking in the distant horizon.
445. *καὶ μὴν*, 'and again,' as often, of a new argument or idea.
446. *προβάλλειν*, 'to put forward.'
448. The argument is: will you not help us for the sake of your beloved Cassandra?
450. *κηδεστήν* (from *κῆδος*), 'connexion' by marriage. The sentence requires a little care in construing: 'It is thine own kin thou wilt befriend in this man, if thou dost befriend him.' The *καλῶς* is understood a second time, but of course there is no need to express it.
451. *μῦθος*, 'my words.'
452. *εἰ*, 'O if,' equivalent to a wish, as in English, or any other language. The suppressed condition, 'what joy it were,' or something similar, is easily supplied. This illustrates the origin of the word *εἶθε*, used with opt. to express a wish.
454. Daedalus, the mythical inventor of sculpture and architecture, is well known by the tale of having made wings for himself and Icarus; the latter, however, flying too near the sun, the waxen fastening melted, and he fell into the sea, called Icarian after him.
455. *ἔχουτο*, 'cling to;' see 58.
456. *ἐπισκῆπτω*, 'urge.' *σκήπτω* properly has the meaning 'to press' (either trans. or intrans.), whence *σκήπτρον*, 'a staff,' our word 'sceptre.'
459. For *ἀλλὰ*, cf. 163.
460. 'For it is the part of a good man,' *ἐστὶ* understood.
463. *δὲ οἴκτου ἔχειν*, lit. 'to have in a state of pity,' i.e., 'to feel pity for.'
465. *τοῦ δαίμονος*, neuter.
467. *χάριν*, really an acc., in apposition to the sentence, 'the favour of,' and so it comes to be hardly more than a preposition, 'for the sake of.' It is used with possessives, 486

## EURIPIDES.

469. ἔστιν ἧ, 'in some wise,' lit. 'there is how;' like 'est qui,' 'est ubi,' in Latin.
472. χωρὶς, 'apart,' i.e., 'private.'
474. ταχὺν προσαρκέσαι, 'swift to aid,' the infinitive depending on the adjective; a regular Greek construction.
475. διαβληθήσομαι. διαβάλλεσθαι with dat. means 'to quarrel with,' 'to be set at variance with.'  
 Cf. Thuc., 8, 81, ἵνα τῷ Τισσαφέρνει διαβάλλουντο, and again 83.
478. One of the pithy remarks about human life, of which Euripides was fond, and which applied more to the Athens of his day (πλήθος πόλεως) and the eager political life of the democratic state, than to Agamemnon.
479. χρῆσθαι τρόποις, 'to behave,' 'to act.' γνώμη, 'will.'
480. πλέον νέμεις, lit. 'to pay more,' i.e., 'to defer to.'
483. συνδράσῃς, for imper. see 8.
485. οἷα πείσεται, euphemism, to avoid mentioning her intended vengeance. Cf. Ag., 1297, πράξασαν ὡς ἔπραξεν.
486. μὴ δοκῶν . . . 'not seeming (to do it) for my sake.'
494. Observe φονεῖ, a licence Euripides adopts elsewhere, apparently with this word only; cf. Scenes from Electra, 257 [599], 358 [763].
495. κράτος, 'the mastery.'
498. Αἰγύπτου τέκνα. The fifty daughters of Danäus, married to the fifty sons of his brother Ægyptus, were instructed by their father to slay their husbands on the wedding night. Lynceus alone was spared by Hypermnestra.
499. Ἀἴμυρον. The story ran, that when the Argonauts landed at Lemnos, they found it inhabited only by women, who had murdered all their husbands, and chosen Hypsipete their queen.
500. ὥς for οὕτως.
504. χρέος, acc. in apposition to the sentence; cf. 467.  
 'A matter that concerns thee no less than her.'

## THE HECUBA OF

510. *πλοῦς ἐστὶ* means, 'it is possible to sail,' 'the wind is fair.'
513. 'We must wait, looking for a quiet voyage.' The change to the plural *δρῶντας* is not unnatural, especially after his mention of *στρατός*. *ἤσυχος* is perhaps not commonly applied to a voyage, but as an antithesis to 'stormy' it seems obvious enough. For these reasons Hermann's emendation, *πλοῦν δρῶντά μ' ἤσυχον*, though neat, seems unnecessary. Besides the run of the line makes *ἤσυχον πλοῦν* go together.
515. *ἰδίᾳ θ' ἐκάστῳ*, 'both to each privately.'  
Observe the acc. inf. to explain *τῷδε*. 'This . . . namely that . . .'

## SCENE IV.

520. 'There is no confidence either in good fame, nor that one now prospering . . .' The construction is changed, and for the nom. is substituted a sentence in the acc. inf.
522. *πάλιν τε καὶ πρόσω*, 'to and fro,' 'this way and that.' *αὐτά* somewhat loosely refers to fair fame and prosperity. By saying that the gods 'mingle them this way and that,' he means to describe the capriciousness of fate.
523. *ἀγνοσίᾳ*, 'from ignorance' of what will befall us.
525. *προκόπτειν*, lit. 'to knock forward,' so 'to make an advance' (the deriv. from 'pioneers' is attractive, but requires confirmation).  
*κακῶν*, 'in our woes,' the comprehensive genitive, like *ποῦ γῆς, ὑπάγειν τῆς ὁδοῦ*, &c.
527. *σχές*, 'stay'; *τυγχάνω* is hist. pres., of course.
530. *ἐς ταῦτόν συμπέτνει*, lit. 'falls together to the same spot,' i.e., 'meets me.' The English word 'coincide' contains the same metaphor.
535. *τυγχάνουσα*, absolutely, 'happening to be.' Only post. in this sense; cf. *Soph. El.*, 313, *ἀγροῖσι τυγχάνει*.

## EURIPIDES.

536. *δρθαῖς κόρας*, 'with upright eyes,' a regular Greek phrase for honest straightforward glance, without flinching. O. T., 1385.
538. 'Besides, partly custom is the cause, forbidding,' &c.
540. *τίς χρεῖα σ' ἐμοῦ*, 'what need hast thou?' (supply *ἔχει*).
541. *τί χρῆμα*, 'on what matter,' i.e., 'why?' one of those accusatives in a kind of apposition to the whole action of the verb; cf. 486, &c. Observe *πέμπω*, 'to send' or 'fetch;' *πέμπεσθαι*, 'to send for,' or 'to get fetched.'
543. *μοι*, 'I pray,' 89.
545. *ἐρημία*, 'solitude,' i.e., 'you need not fear to leave me.'
553. *τοῦκείνου μέρος*, lit. 'as to his share,' i.e., 'as far as concerns him,' acc. of respect (limiting extent).
557. *ὥς*, 'to,' usually only with persons.
560. *αὐτόν*, the gold.
561. *τοῦ παρόντος*, 'what I have,' i.e., 'and not wish for more which does not belong to me.' This is what he means Hecuba to understand; but there is probably a double entendre, for his words will also mean, 'may I enjoy what I have!' i.e., ill-gotten gold.
564. The MSS. here read *ἔστω φιληθείς*. If this is the right reading, it must mean, 'may it (my words) be welcome to you, as you are to me,' again a double entendre. He understands it as a friendly wish; she says it in bitterness.  
But *φιληθείς* is very unnatural in this sense, and it has been emended, not very satisfactorily, as in the text. The *ἔστι* does not agree with *κατώρυχες* in number; but as it comes first and is a long way off, that may be perhaps considered not unnatural.
566. *κατώρυχες* [*δρυχ-*, 'dig'], 'hidden treasures.'
568. *εἰ γὰρ εὐσεβὴς ἀνὴρ* is an effective use of irony.  
The double entendres all through are good instances of this favourite artifice of Euripides.

## THE HECUBA OF

570. ἦν σὺ καθάνης, a splendid example of this irony.  
She is plotting his destruction, and her mention of his possible death wins her credit for her kind fore-thought!  
(Ultimately she does not kill him, but only blinds him.)
571. τῇδε καὶ σοφώτερον, 'it is wiser so.'
577. ἢ κρύψας' ἔχεις, 'or have you concealed it somewhere?'
579. πιστά, 'safe,' i.e., as he explains it, 'are there no men about who would suspect me?'
582. πόδα, 'the sheet,' i.e., the rope fastened to the lower corner of the sail.
583. ὦν σέ δεῖ. The ordinary construction would be either *ἀ σέ δεῖ* (*πρᾶξαι*), 'what you should meet with,' or *ὦν σοὶ δεῖ*, 'what you have need of.' In the latter, however, acc. is sometimes found in poetry for dat., especially in Eurip. Cf. Hippol., 23, οὐ πολλοῦ πόνου με δεῖ, and, 490, οὐ λόγων εὐσχημόνων δέι σε.  
The double meaning of these two lines is a splendid example of irony.
585. Here Hecuba, behind the tent door, blinds Polymestor, and then slays his children.
590. οὔτε μὴ φύγητε, 'there is no chance of your escaping.'  
The principal verb being readily understood between *οὔτε* and *μὴ*, 'there is no (fear), no (chance) of its happening.'  
The plural is used, because the vengeance has been wrought by Hecuba and the other Trojan captives in the tent.
592. 'The blow of a heavy hand.'
593. *ἐπεσπείσωμεν* is deliberative, made to depend on *βούλομαι*, or *θίλω*, as is common. Cf. *θέλετε θηρασώμεθα*, Scenes from Bacchae, 366 [719].  
*ἀκμή*, lit. the 'point' of time, i.e., 'the occasion.'
601. *παραφόρῳ*, 'staggering.'
606. *Θρηκί*. The dative after *ἐκποδών*, 'out of the way of.'  
It is the common dative of the person affected.

## EURIPIDES.

### SCENE V.

608. Echo is called finely 'child of the mountain crag.'  
610. ἦσμεν, shorter form of ἦδειμεν, from οἶδα.  
611. I have adopted Porson's πάρεσχ' ἄν for πάρεσχεν, which is possible and defensible, but far less likely.  
619. 'Destroyed; nay, not destroyed, but worse.'  
621. ἀμήχανον, 'incredible' [lit. what is beyond human means, so 'infinite,' 'irremediable,' 'inconceivable,' &c.].  
625. οὗτος, 'you there,' used in addressing a person.  
627. τὸ βάρβαρον, 'the savagery.'

A truly Athenian sentiment, worthy of the justice and moderation of a free nation, that private vengeance is a mark of the savage, and that the accused must be heard in her own defence.

628. ἐν μέλει, 'in turn.'  
630. λέγοιμ' ἄν, 'I will speak:' only the delicate Greek language often avoids the positive and peremptory forms of speech by these conditional turns.  
633. 'Suspicious of the capture of Troy,' i.e., expecting it would be captured.  
636. εἶδισα . . . μὴ ἀπολόσῃ . . . καὶ ἄρειαν.

Nothing is commoner in Greek than, in relating people's motives, to break the regular *historic* sequence, and put the subjunctive after a past verb. This is done for the purpose of making the action vivid: we think in the same tenses (so to speak) as the actors did.

This idiom once established, it is turned to good account when *two* motives have to be given, a nearer and a more remote; the nearer is put in the *primary* mood, the remote in the *historic*. So it is here.

Compare Thuc., 3, 22.

παρانیσχον φρυκτούς . . . ὅπως ἰσαφῇ τὰ σημεῖα ἦ . . . καὶ μὴ βοηθοῖεν.

## THE HECUBA OF

It is not that one is probable, and the other improbable, but simply that one is subsequent to the other.

639. αἶρειν, 'to start' an expedition (nautical word properly).  
 642. ἐν ᾧπερ νῦν ἐκάμνομεν, 'wherein but now we were suffering.'  
 In prose this would be generally νῦν δὲ.  
 644. ὥς φράσσουσα, 'as tho' about to tell.'  
 648. The more usual construction of μέσος is ἐν μέσῃ κλίνη, 284.  
 649. Observe ἐξ ἀριστερᾶς, where we say, 'on the left.' Cf. 356.  
 651. I have taken Hermann's neat emendation θάκουσ' ἔχουσαι, and ἦνουν, for 'θάκουσ', ἔχουσαι, and ἦνουν θ'.  
 'They praised the Thracian shuttle' is intelligible, when they were admiring (with false flattery) Polymestor's dress. But 'holding the Thracian shuttle,' meaning 'the Thracian robe,' is very harsh.  
 652. ὑπ' αἰγᾶς, 'against the light,' holding it up to see it better.  
 653. κάμαξ ('a pole'), 'the spear-shaft.'  
 654. lit. 'made me bare of my twofold equipment,' i.e., under pretence of admiring his spear and outer garment, they took them away from him. So, according to the real sense, the nom. to ἔθηκαν is not ἄλλαι but all of them.  
 655. τόκας, gen. of animals, 'a mother.'  
 ἐκπαγλῆομαι, 'to admire,' said to be from παγλ- = πлаг-, 'strike.'  
 656. ἔπαλλον, 'dandled.'  
 657. διαδοχαῖς ἀμείβονσαι χερσίν, 'passing them from hand to hand,' lit. 'with succession of hands.'  
 The διὰ expresses *trans*-mission, down a line of succession. Observe the defective cæsure here.  
 658. ἐκ-, 'after,' like τυφλὸς ἐκ δεδορκότος. O. T. 454.  
 πῶς δοκεῖς, 'how think you,' used by Eurip. where he wishes to describe something sudden or surprising. Hipp. 446, I. A. 1590.  
 659. ποθεν, indef., 'from somewhere.'

## EURIPIDES.

660. *κεντέω*, 'stab.'  
*δίκην*, 'like,' said to be the old meaning of *δίκη*, 'the custom, the way,' so, in acc., 'after the way of,' and hence used adverbially. Perhaps it is another case of apposition to the act. Cf. 467.
662. *κῶλα*, 'legs.' (Cf. *colon*, prop. a 'limb' of a sentence.)
663. *εἰ—ἐξανισταίην*. The optative is here indefinite, not conditional; 'if ever I did' = 'whenever . . .'  
 Cf. *εἴ τις ἀντίποι, εὐθὺς τεθνήκει*. Thuc. 8, 66.  
 'If ever any one (= whoever) said no, he was at once put to death.'
664. *κόμης*, 'by the hair.' Cf. 250.
665. *πλήθει*, dat. of cause.
668. *πάρρη* (root *παρ-*, 'go through'), 'a pin' of brooch or buckle.
670. The verb is *ἐκπηδήσας*. This separation of the preposition is called *tnesis*.
673. *σπεύδων χάριν*, 'promoting thy good,' 'doing thee zealous service.'
678. *συντεμών*, 'cutting short,' i.e., summing up.
680. *συντυχών*, 'meeting, dealing' with them.  
*ἀεὶ*, 'from time to time,' i.e., 'whoever deals with them.'
683. *ἔδρασε*, i.e., *ὁ ἄνθρωπος*.
684. *σαθρός*, 'rotten,' 'unsound.'
685. *τᾷδικ*, 'injustice,' the subject of *δύνασθαι*.
686. *ἀκριβέω*, lit. 'to make accurate,' so, 'to study,' 'to learn fully.'
688. *ἀπώλοντο*, where we should say 'perish:' the habitual aorist. Cf. 320.

This is one of the passages where Euripides attacks the *σοφισταί*, who taught rhetoric and dialectics. At first Euripides' own delight in the philosophic questions and the new spirit of inquiry caused him to be classed (not unfairly) with the sophists; and it was only gradually



## THE HECUBA OF

that a strong opposition grew up to the deleterious tendencies of the new teaching, so that the name σοφιστής at last became unpopular. It is probable that he, in the later years of his life, tried to distinguish himself from the mischievous developments of sophistical teaching. At any rate, the Bacchae, his last play, is an attack on the excesses and dangers of the questioning spirit.

689. τὰ μὲν σὸν, 'my duty to thee.'  
 φροινίους, 'in the matter of prelude.' Dat. perhaps of manner.
696. κηδεύσων, with intent to wed.'
701. κέρδη τὰ σά, nom. 'thy lust of gain.'
704. 'Hector's spear still flourished.' A strong but natural metaphor.
705. τί δ'. The δὲ introduces apodosis of the sentence, i.e., the principal clause. This is common in Greek.  
 The argument is:—'Much more zeal would have been shown if you had done this while Troy was yet standing.'
709. ἐσήμεν' ἄστυ, 'the citadel gave signal with its smoke.'  
 Surely the poet has no need to mention what it gave signal of.
717. ἔχων καρπεῖς, 'patiently keepest it,' a touch of irony, as if it cost him an effort.
718. τρέφων = εἰ ἔτρεφες.
720. ἀγαθοί = οἱ ἀγαθοί.
721. τὰ χρηστὰ δ' αὖθ' ἕκαστ' ἔχει φίλους.

The thought is a little obscure, and has been misunderstood. It is as follows:—

'If you had been faithful and brought him up, he would have been (718) your friend, whether in adversity or prosperity: for in adversity a good man is the truest friend, and "all prosperity has friends of itself," finds its own friends. Now you have both lost him for your friend (724) and lost the gold for which you slew him.'

## EURIPIDES.

730. αὐτόν, ipsum.
731. δεσπότης δ' οὐ λοιδορῶ, i.e., I won't suppose anything so base of one in your high station.
736. Ἀχαιῶν, sc. χάριν.
738. πρόσφορα, 'befitting,' i.e., 'your defence is specious [but really barbarous]'.  
739. τάχα, 'perhaps' (lit. 'quickly,' i.e., it may 'easily' be so).
741. μάδικεῖν, μὴ ἀδικεῖν. φύγω, delib.
743. τὰ μὴ φθλα, i.e., the punishment you have got.
749. The play ends with another effective touch of tragic irony; for he wishes he may find all well at home, where Clytaemnestra is waiting to murder him, and her adulterous lover, Aegisthus, occupies his home and throne.

# THE HECUBA OF

## GRAMMATICAL INDEX.

### MOODS AND TENSES.

Imperative subordinate, 8.

Indic. pres. historic, 49, 398, 406, 527.

„ aor., immediate, 210.

„ „ habitual, 320, 688.

„ perf., pass., and midd., 422.

Infin., of petition, 268.

„ after adj., 474.

„ with acc. after *τόδε*, 515.

„ „ as nom., 520.

Subj., deliberative, 192, 215, 741.

„ „ indirect, 307.

„ „ „ after *βούλομαι*, 593.

„ final, after historic tense, 636.

Opt., pure, 748, 749.

„ conditional with *εἰ*, a wish, 452.

„ „ as future, 630.

„ final, with subj., 636.

„ with *εἰ*, indefinite, 663.

Particip., after perception verbs, 27, 53, 169.

„ as condition, 718.

Sequence, 130.

### PARTICLES AND CONJUNCTIONS.

*ἀλλά*, of earnest entreaty, 163, 459.

*γε*, of dialogue, 29, 33, 391, 540, 597.

*γε μέντοι*, qualifying, 322.

*δέ*, of apodosis, 705.

## EURIPIDES.

- εἰ for εἴθε, 452.  
,, indefinite, 663.  
ἦ after διαφέρω, 321.  
καὶ μὴν, 'and yet,' 97.  
,, new point, 445.  
μή, with aor. subj., 8, 60, 210, 483, 537.  
,, and οὐ, 65, 350.  
οὐ μή, with subj., 590.  
ὥστε, of contemplated consequence, 31.

## CASES AND PREPOSITIONS.

- Nom. attraction, 27, 368.  
Acc., double, after verb of *doing*, 36, 37  
,, ,, *depriving*, 68, 433.  
,, cognate, 54.  
,, absolute, 233.  
,, reference, 134, 304, 553.  
,, apposition to sentence, 467, 486, 504, 660.  
Dat., after perf. pass., 19.  
,, ethic, 89, 262, 327, 548.  
,, persons affected, after ἐκποδών, 606.  
,, cause, 665.  
,, manner, 689.  
Gen., objective, after adj., 18, 22, 415.  
,, aim, 57.  
,, ,, after sense verbs, 275.  
,, ,, ,, entreaty, 377.  
,, attachment, 58, 209, 455.  
,, separation, 172.  
,, respect, 195, 250, 408.  
,, comprehensive, 525.

## THE HECUBA OF EURIPIDES.

- διὰ, c. gen., 'in state of,' 463.  
,, (in comp.) transmission, 657.  
ἐκ, poet. for 'by,' 179.  
,, 'on,' 649.  
,, 'after,' 658.  
ἐνί, c. acc., "for,"  
,, c. dat., 352.

### MISCELLANEOUS.

- αἰῶς, 69, 242, 427.  
ἀν, double, 367.  
Art, 285, 428.  
Cæsura, 657.  
Comparative, double, 1, 52.  
Consecutive and final, 31.  
Euphemism, 144, 242, 414, 484.  
ἤσμεν for ἤδειμεν, 610.  
Indirect question, 130.  
Irony, 568, 570, 583, 749.  
μείωσις, 321.  
Middle, 80, 88, 381, 427.  
Oxymoron, 334.  
Pregnant construction, 4, 44, 191.  
Proleptic adj., 226.  
Relative attracted, 352.  
Repetition, passionate, 170.  
Supplication, 123.  
Tmesis, 670.  
φθόρος, 71.  
Zeugma, 182.



## Educational Works

### *Scenes from Greek Plays.*

Rugby Edition. By ARTHUR SIDGWICK, M.A., Assistant-Master at Rugby School.

*Small 8vo. 1s. 6d. each.*

### ARISTOPHANES.

THE CLOUDS. THE FROGS. THE KNIGHTS. PLUTUS.

### EURIPIDES.

IPHIGENIA IN TAURIS. THE CYCLOPS. ION. ELECTRA. ALCESTIS. BACCHÆ. HECUBA.

### *Homer's Iliad.*

Edited, with Notes, at the end, for the use of Junior Students, by ARTHUR SIDGWICK, M.A.

*Small 8vo.*

Books I. and II. 2s. 6d.

### *Cicero de Amicitia.*

Edited, with Notes and an Introduction, by ARTHUR SIDGWICK, M.A.

*Small 8vo. 2s.*

### *An Introduction to Greek*

*Prose Composition.* By ARTHUR SIDGWICK, M.A.

*Second Edition. Crown 8vo. 5s.*

A KEY, for the use of Tutors only, 5s.

### *Selections from Lucian.*

With English Notes. By EVELYN ABBOTT, M.A., LL.D., Fellow and Tutor of Balliol College, Oxford.

*Second Edition. Small 8vo. 3s. 6d.*

### *The Elements of Greek*

*Accidence.* With Philological Notes. By EVELYN ABBOTT, M.A., LL.D.

*Crown 8vo. 4s. 6d.*

### *A Primer of Greek Acci-*

*dence.* For the Use of Schools. By EVELYN ABBOTT, M.A., LL.D.; and E. D. MANSFIELD, M.A., Assistant-Master at Clifton College. With a Preface by JOHN PERCIVAL, M.A., LL.D., President of Trinity College, Oxford.

*Crown 8vo. 2s. 6d.*

### *Stories from Ovid in*

*Elegiac Verse.* By R. W. TAYLOR, M.A., Head-Master of Kelly College, Tavistock.

*New Edition. Crown 8vo. 3s. 6d.*

### *The Anabasis of Xeno-*

*phon.* Edited, with Notes and Vocabularies by R. W. TAYLOR, M.A.

*Crown 8vo.*

Books I. and II. 3s. 6d.

Books III. and IV. 3s. 6d.

### *First Latin Writer.*

Comprising Accidence, the Easier Rules of Syntax illustrated by copious Examples, and Progressive Exercises in Elementary Latin Prose, with Vocabularies. By G. L. BENNETT, M.A., Head-Master of the High School, Plymouth; formerly Assistant-Master at Ruby School.

*Crown 8vo. 3s. 6d.*

A KEY, for the use of Tutors only, 5s.

### *Easy Latin Stories for*

*Beginners.* With Notes and Vocabularies, by G. L. BENNETT, M.A.

*Second Edition. Crown 8vo. 2s. 6d.*

A KEY, for the use of Tutors only, 5s.

### *Arnold's Henry's First*

*Latin Book.* A New and Revised Edition. 12mo. 3s. By C. G. GEPP, M.A., Head-Master of King Edward VI. School, Stratford-upon-Avon.

A KEY, for the use of Tutors only, 5s. [The original Edition of this work is still kept on sale.]

### *Progressive Exercises in*

*Latin Elegiac Verse.* By C. G. GEPP, M.A.

*Fourth Edition, Revised. Crown 8vo. 3s. 6d. Tutor's KEY, 5s.*

### *The Æneid of Vergil.*

Edited, with Notes at the end, by FRANCIS STORR, M.A., Chief Master of Modern Subjects at Merchant Taylors' School, late Scholar of Trinity College, Cambridge.

*Crown 8vo.*

Books I. and II. 2s. 6d.

Books XI. and XII. 2s. 6d.

Rivingtons: London, Oxford, and Cambridge.

## Educational Works

### *The Beginner's Drill-book*

of English Grammar. Adapted for Middle Class and Elementary Schools. By JAMES BURTON, T.C.D., First English Master in the High School of the Liverpool Institute.

*Small 8vo. 1s. 6d.*

### *La Fontaine's Fables.*

Books I. and II. Edited, with English Notes at the end, for use in Schools, by the Rev. P. BOWDEN-SMITH, M.A., Assistant-Master at Rugby School.

*Small 8vo. 2s.*

### *Selections from Modern*

French Authors. Edited, with English Notes and Introductory Notice, by HENRI VAN LAUN.

*Crown 8vo. 3s. 6d. each.*

HONORÉ DE BALZAC.

H. A. TAINÉ.

### *Lessing's Fables.*

Arranged in order of difficulty. Forming a First German Reading Book. With Notes, Introduction, and Vocabularies, by F. STORR, M.A.

*Crown 8vo. 2s. 6d.*

### *Selections from Hauff's*

Stories. A First German Reading Book for Schools. Edited by W. E. MULLINS, M.A., Assistant-Master at Marlborough College, and F. STORR, M.A.

*Crown 8vo. 4s. 6d.*

### *A German Accidence,*

for the Use of Schools. By J. W. J. VECQUERAY, Assistant-Master at Rugby School.

*New Edition, Revised. 4to. 3s. 6d.*

### *German Exercises.*

Adapted to Vecqueray's "German Accidence for the Use of Schools." By E. F. GREENFELL, M.A., late Assistant-Master at Rugby School.

*Crown 8vo.*

Part I. 2s. Part II. 2s. 6d.

### *Select Plays of Shakspeare.*

Rugby Edition.

*Small 8vo.*

AS YOU LIKE IT. 2s.

MACBETH. 2s.

HAMLET. 2s. 6d.

KING LEAR. 2s. 6d.

Edited by the Rev. CHARLES E. MOBERLY, M.A., Assistant-Master at Rugby School.

CORIOLANUS. 2s. 6d.

Edited by ROBERT WHITELAW, M.A., Assistant-Master at Rugby School.

THE TEMPEST. 2s.

Edited by J. SURTEES PHILLPOTTS, M.A., Head-Master of Bedford Grammar School.

### *A History of England.*

By the Rev. J. FRANK BRIGHT, M.A., Fellow of University College, Oxford.

*With numerous Maps and Plans.*

*Second Edition. Crown 8vo.*

Period I.—MEDIÆVAL MONARCHY:

The Departure of the Romans to Richard III. A.D. 449—1485. 4s. 6d.

Period II.—PERSONAL MONARCHY:

Henry VII. to James II. A.D. 1485—1688. 5s.

Period III.—CONSTITUTIONAL MONARCHY:

William and Mary to the Present Time. A.D. 1689—1837. 7s. 6d.

### *Historical Biographies.*

Edited by the Rev. M. CREIGHTON, M.A., late Fellow and Tutor of Merton College, Oxford.

*With Maps and Plans. Small 8vo.*

SIMON DE MONTFORT. 2s. 6d.

THE BLACK PRINCE. 2s. 6d.

SIR WALTER RALEGH. 3s.

THE DUKE OF WELLINGTON.

3s. 6d.

THE DUKE OF MARLBOROUGH.

3s. 6d.

### *A Year's Botany.*

Adapted to Home and School Use. By FRANCES ANNA KITCHENER.

*Illustrated by the Author.*

*Second Edition. Crown 8vo. 5s.*

Rivingtons: London, Oxford, and Cambridge.



